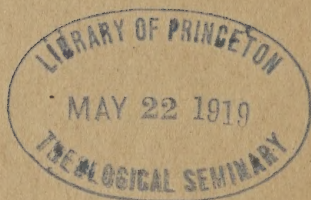


INTRODUCTION TO  
ENGLISH, FRENCH & GERMAN  
PHONETICS

LAURA SOAMES  
AND  
WILHELM VIËTOR





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Section 567









INTRODUCTION TO ENGLISH,  
FRENCH & GERMAN PHONETICS



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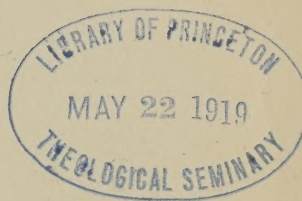
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INTRODUCTION TO  
ENGLISH, FRENCH & GERMAN  
PHONETICS

WITH  
READING LESSONS AND EXERCISES

BY  
LAURA SOAMES



THIRD EDITION, REVISED AND PARTLY REWRITTEN

BY  
WILHELM VIËTOR, PH.D., M.A.

*Professor of English Philology in the University of Marburg*

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## PREFACE TO THE FIRST EDITION

MISS SOAMES'S book will, I believe, supply a want much felt by teachers of English and foreign languages. There are learned works on comparative phonology, but I know of none which are sufficiently clear and simple to put into the hands of the average learner.

The main purpose of the book is to give shortly and clearly an idea of the mode of formation of the articulate sounds of the three modern languages most studied in our schools. When the teaching is systematised, we may hope both that English will be pronounced with a purer accent, and that a good pronunciation of foreign tongues will be acquired in a comparatively short time.

The task has almost necessarily involved an *exposé* of the extraordinary anomalies of English spelling. As an educator, I am earnestly desirous for reform, and I trust that this book may shorten the time of waiting. Our spelling is one of the greatest hindrances to the intelligent study of phonology, without which that of philology is almost impossible to the young, since the same sounds are ever masquerading in a new dress.

The phonetic alphabet made use of is so simple that any one can read it after half an hour's study, and the author has judiciously chosen well-known pieces to help the inexperienced in acquiring facility.

DOROTHEA BEALE,  
*Principal of the Cheltenham Ladies' College.*

1891.

## EDITOR'S PREFACE TO THE SECOND AND THIRD EDITIONS

COMPLYING with the desire of the late Miss Soames's literary trustees I have revised the present edition of her *Introduction to the Study of Phonetics* and seen it through the press. Miss Soames has left an annotated copy which has been at my disposal. As, however, most of this new matter had meanwhile been utilised, in accordance with the late author's directions, for her newer work, *The Teacher's Manual*, edited by me in 1897, I have confined my task to introducing Miss Soames's revised phonetic alphabet (whence the rather different aspect of the reading book, especially the specimens of German), breaking the text into numbered sections, and adding a few editorial notes.

MARBURG, GERMANY,  
July, 1899.

---

As in the new edition of *The Teacher's Manual* (1912), so also in the present revision of Miss Soames's *Introduction to Phonetics*, the most striking innovation will be seen in the adoption of the international alphabet of the *Association Phonétique*. This change has involved some minor alterations which, when necessary, have been pointed out in the text or foot-notes.



Most readers, not only foreign ones, will agree with me in attaching the greatest importance to the English section of this book. Miss Soames's habits and views with regard to the pronunciation of English, which it embodies, are in no danger of losing their interest with the phonetic public. But, owing to the rapid development of English speech, that interest will of necessity tend to become historical rather than actual, even with the present generation. I, for that reason, greatly appreciated the friendly assistance of a younger English phonetician, Prof. D. L. Savory, in the preparation of the new *Teacher's Manual*, and I am glad to say that I have been fortunate enough to be similarly helped by another distinguished member of the modern English phonetic school, Prof. Walter Rippmann, a Londoner born and bred, in bringing out the revised edition of the present work. His numerous contributions to the foot-notes have been marked with his initials. I feel it a pleasant duty gratefully to acknowledge how much I owe to his indefatigable collaboration.

In contradistinction to the *Manual* I have not attempted to change the fixed spelling of variable words in the Reading Lessons and Exercises, with the only exception of bracketing the final *r* where not followed by an initial vowel. Miss Soames's own pronunciation of variable words is to be seen, as in former editions, in Appendix III.

WILHELM VIËTOR.

MARBURG,

*September, 1912.*





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ALPHABETS, TABLES, AND  
DIAGRAMS

# ALPHABETS

## THE ENGLISH ALPHABET

### THE CONSONANTS

Stops	p	Continuants	ʌ—as in <i>what</i>
	b		w
	t		f
	d		v
	k		θ—as in <i>thistle, Arthur</i>
Liquids	g—as in <i>get, egg</i>		ð „ <i>this, father</i>
	m		s „ <i>seal, hiss</i>
	n		z „ <i>zeal, his</i>
	ŋ „ <i>singer, sink</i>		ʃ „ <i>shut, hush</i>
	l		ʒ „ <i>glazier, pleasure</i>
	r		j „ <i>yes</i>
			h

Composite { *tʃ*, as in *chest, batch*  
*dʒ*, „ *jest, badge*

ɱ, ɳ, ɭ, are used for syllabic m, n, l, as in *sizɱ, ritɳ, bɔɭ* (*schism, written, bottle*).

### Names of the Consonants

They are called pə, bə, tə, də, kə, gə, mə, nə, ŋə, lə, rə, and so on, as in *pa-rental, ba-zaar, ta-boo, Da-rius, ca-lamity, ga-zette, ma-ture, na-tivity, si-nge(r), la-ment, ra-vine*.

### c, q and x

These symbols are not used in this scheme. In ordinary spelling *c* is used for *k* or *s*, as in *cat, cell*; *q* is used for *k*, as in *quick*; and *x* is used for *ks* or *gz*, and *xi* for *kʃ*, as in *box exist, noxious*.

## THE VOWELS

		Long.			Short.
		ɑ:—as in <i>bat</i>			ə—as in <i>attend</i> ( <i>attend</i> )
		ɔ: „ <i>bəɪn</i> ( <i>burn</i> )			ʌ „ <i>pʌtɪ</i> ( <i>putty</i> )
Front	{	ɛɪ „ <i>fɛɪrɪ</i> ( <i>fairly</i> )	Front	{	æ „ <i>pæt</i> ( <i>pat</i> )
		ei <sup>1</sup> „ <i>feit</i> ( <i>fate</i> )			e „ <i>pet</i>
Back- round	{	i: „ <i>fɪt</i> ( <i>feet</i> )	Back- round	{	i „ <i>pit</i>
		ɔ: „ <i>pɔ:l</i> ( <i>Paul</i> )			ɒ „ <i>pɒt</i> ( <i>pot</i> )
		ou <sup>1</sup> „ <i>poul</i> ( <i>pole</i> )			o „ <i>po'etik</i> ( <i>poetic</i> )
		u: „ <i>pu:l</i> ( <i>pool</i> )			u „ <i>put</i>

## Diphthongs

ai—as in <i>taim</i> ( <i>time</i> )	ɛɪə—as in <i>bɛɪə(r)</i> ( <i>bear</i> )
au „ <i>laud</i> ( <i>loud</i> )	i:ə „ <i>bɪ:ə(r)</i> ( <i>bier</i> )
ɔɪ „ <i>noɪz</i> ( <i>noise</i> )	ɔɪə „ <i>bɔ:ə(r)</i> ( <i>boar</i> )
ju: „ <i>tju:n</i> ( <i>tune</i> )	u:ə „ <i>bu:ə(r)</i> ( <i>boor</i> )
ju „ <i>regjulə(r)</i> ( <i>regular</i> )	

## Names of the Short Vowels

They are called ə, ʌt, æt, et, it, ɒt, short o, ut, as in the key-words *attend*, *putty*, *pat*, *pet*, *pit*, *pot*, *poetic*, *put*.

## Stress

Stressed or accented syllables may generally be known by rule; but when it is necessary to indicate them they are marked thus: in'tend, in'vest, in'fɔɪmd, im'pɔɪtənt.

<sup>1</sup> Rather diphthongs.—ED.

## THE FRENCH ALPHABET

## THE CONSONANTS

Stops	{	p		Liquids	{	m—as in <i>prisme</i>	
		b				l	„ <i>peuple</i>
		t				r <sup>1</sup>	„ <i>autre</i>
		d			Continuants	q	„ <i>buis</i> [bɥi]
		k				w	„ <i>moi</i> [mwa]
Liquids		g				f	
		m				v	
		n				s	
		p—as in <i>règne</i> [rɛp]				z	
		l				ʃ	„ <i>chat</i>
		r <sup>1</sup>				ʒ	„ <i>je</i>
						j	„ <i>bien</i> [bjɛ]

## THE VOWELS

Oral.		Nasal.	Oral.		Nasal.
Front		ɑ—as in <i>pâte</i>	Back- round	ɔ—as in <i>homme</i>	ɔ̃
		a „ <i>patte</i>		o „ <i>drôle</i>	
		ə „ <i>je</i>		u „ <i>tout</i>	
		ɛ „ <i>près</i>		œ „ <i>peur</i>	œ̃
	{	e „ <i>été</i>	Front- round	ø „ <i>peu</i>	
		i „ <i>fini</i>		y „ <i>pu</i>	
		ã—as in <i>pan</i>		õ—as in <i>pont</i>	
		ẽ „ <i>pin, bien</i>		œ̃ „ <i>un, jeun</i>	

All the vowels may be long or short, except *e* and *ə*, which are always short.

Long vowels are written thus : *ɑ*.

<sup>1</sup> Or *R*, *Ŕ* (uvular).—ED.



## THE GERMAN ALPHABET

## THE CONSONANTS

Stops	{	p		Continuants	{	v—lip-lip, as often in <i>zwei</i>
		b				f
		t				v
		d				s
		k				z
		g				ʃ
Liquids	{	—the glottal stop			{	ʒ
		m				ç as in <i>ich</i>
		n				j „ English <i>yet</i>
		ŋ				x „ <i>ach</i>
		l				g „ N. Ger. <i>Wagen</i>
		r				h
	{	R—guttural r				

## THE VOWELS

Long.			Short.		
a:—as in <i>lahm</i>			a—as in <i>Lamm</i>		
			ə „ <i>Gabe</i>		
Front	{	ɛ: „ <i>mähen</i>	Front	{	ɛ „ <i>Männer</i>
		e: „ <i>geh</i>			i „ <i>Sinn</i>
		i: „ <i>ihn</i>			ɔ „ <i>Sonne</i>
Back-	{	o: „ <i>Sohn</i>	Back-	{	u „ <i>dumm</i>
round	{	u: „ <i>Kuh</i>	round	{	œ „ <i>können</i>
Front-	{	ø: „ <i>Söhne</i>	round	{	y „ <i>dünn</i>
round	{	y: „ <i>kühn</i>			

## Diphthongs

ai, au, oy, as in *Ei, Haus, Heu*.

## SCHEME OF ENGLISH CONSONANTS.

LIPS.			LIP-TEETH.		POINT-TEETH.	POINT.		FRONT.	BACK.	THROAT.
Simple.	Front-round.	Back-round.	Breath.	Voiced.		Simple.	Point-Blade.			
Breath.	Breath.	Breath.	Breath.	Breath.	Breath.	Breath.	Breath.	Voiced.	Breath.	Breath.
Voiced.	Voiced.	Voiced.	Voiced.	Voiced.	Voiced.	Voiced.	Voiced.			
p	b					t	d		k	g
	m						n			ŋ
							l			
							r			
						s	z			
			f	v	θ	ð	ʃ	j		h
		m	w							

Stops

Nasal

Liquids {

Side

Trill

Continuants

# SCHEME OF FRENCH CONSONANTS.

	LIPS.			LIP-TEETH.	POINT-TEETH.	POINT.			FRONT.	BACK.	THROAT.
	Breath.	Voiced.	Front-round.	Breath.	Voiced.	Back-round.	Front-round.	Back-round.			
Stops	p	b					t	d		k	g
	m	n					[n]	n	[n]		
Liquids							l	l			
							r	r		R	R
Continuants							s	z	ç	j	

SCHEME OF GERMAN CONSONANTS.

	LIPS.			LIP-TEETH.	POINT-TEETH.	POINT.		FRONT.	BACK.		THROAT.
	Simple.	Front-round.	Back-round.			Simple.	Point-Blade.				
Stops	Breath.	Breath.	Breath.	Breath.		Breath.	Breath.		Breath.	Breath.	
	Voiced.	Voiced.	Voiced.	Voiced.		Voiced.	Voiced.		Voiced.	Voiced.	
Nasals	Breath.										
	Voiced.										
Side	Breath.										
	Voiced.										
Trill	Breath.										
	Voiced.										
Continuants	Breath.										
	Voiced.										
	[p]	b				t	d		k	g	[']
		m				n				ŋ	
						l					
						r			R		
	[v]	u		f	v	s	z	ʃ	ç	j	h

Stops

Nasals

Liquids { Side

Trill

Continuants



## COMBINED SCHEME OF ENGLISH, FRENCH, AND GERMAN CONSONANTS.

	LIPS.			LIP-TEETH.	POINT-TEETH.	POINT.		FRONT.	BACK.	THROAT.
	Simple.	Front-round.	Back-round.			Simple.	Point-Blade.			
Breath.	Voiced.	Breath.	Voiced.	Breath.	Voiced.	Breath.	Voiced.	Breath.	Voiced.	Breath.
p	b					t	d		k	g
[m]	m					[n]	n	[ɲ]	ɲ	
						l	l			
						r	r		ʀ	
[v]	v	[ʋ]	ɥ	f	v	s	z	ʃ	ʒ	j
						θ	ð		x	h

Stops

Nasal

Side

Trill

Liquids

Continuants

## SCHEME OF VOWELS, ENGLISH.

	BACK.		MIXED.		FRONT.	
	ROUND.		ROUND.		ROUND.	
Close	u: (pool)					i: (feet)
	u (put)					i (pit)
Half-closed	ou (pole), o (poetic)					ei (fate)
				ə (villa)		e (pet)
Half-open				ə: (burn)		ɛ: (fairy)
		ʌ (but)				æ (pat)
Open		ɑ: (father)				
	ɔ: (Paul)					
	ɒ (pot)					

SCHEME OF VOWELS, FRENCH.

	BACK.		MIXED.	FRONT.	
	ROUND.	Nasal.	ROUND.	ROUND.	Nasal.
Close	u (tout)			y (pu)	i (fini)
Half-closed	o (drôle)			ø (peu)	e (été)
Half-open	ə (homme) ð (pont)		ə (le)	œ (peur) œ̃ (un)	ɛ (près) ê (pin)
Open					
		a (pâte) ā (pan)	a (patte)		

# SCHEME OF VOWELS, GERMAN.

BACK.		MIXED.		FRONT.	
ROUND.		ROUND.		ROUND.	
u: (Kuh)				y: (kühn)	i: (ihn)
u (dumm)				y (dünn)	i (Sinn)
o: (Sohn)				ø: (Söhne)	e: (geh)
o (Sonne)			ə (Gabe)	œ (können)	ε (Männer), ε: (mähen)
a: (lahm), a (Lamm)					

Close {

Half-closed

Half-open

Open

BACK.		MIXED.		FRONT.	
ROUND.	Nasal.	ROUND.		ROUND.	Nasal.
u(z)				y(z)	i(z)
E. and G. u				G. y	E. and G. i
E. ou				ø	E. ei
G. ɔ		F. ə	E. ə	G. œ	e, G. ε
F. ə	F. ɔ̃		əː	F. œ	F. ε
	ʌ				F. ɛ̃
	a(z)		F. a		æ
E. ɔː	F. a				
E. ɔ					

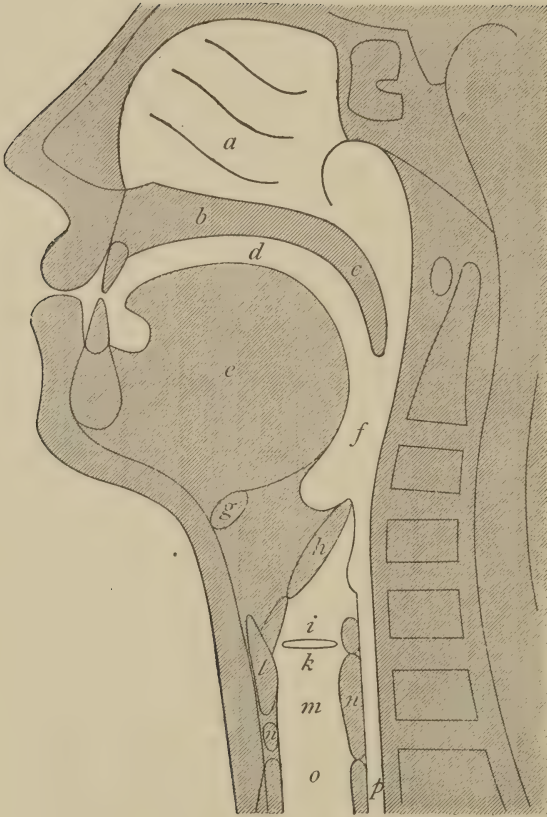
Close

Half-closed

Half-open

Open

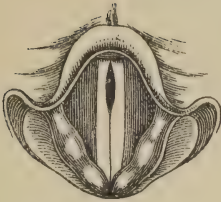




## I.

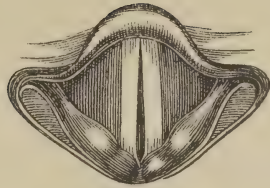
SCHEMATIC VIEW OF THE ORGANS OF SPEECH (AFTER PROF. VIËTOR).

*a* Nose. *b* Hard Palate. *c* Soft Palate. *d* Mouth. *e* Tongue. *f* Pharynx.  
*g* Hyoid Bone. *h* Epiglottis. *i* Glottis. *k* Vocal Chord. *l* Thyroid Cartilage.  
*m* Larynx. *n n* Cricoid Cartilage. *o* Windpipe. *p* Gullet.



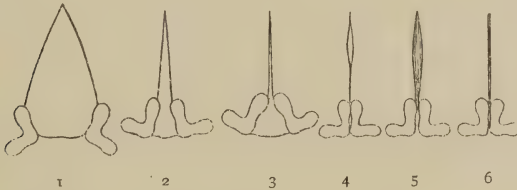
II.

Laryngoscopic view of the Female Glottis in the delivery of a Headnote (ordinary appearance).



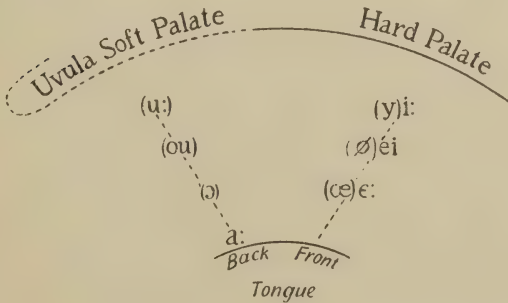
III.

Laryngoscopic view of the Male Glottis in the delivery of a Low Note.



IV.

Schematic view of various positions of the Glottis (cf. II and III). 1 Wide open. 2-5 Intermediate. 6 Closed. (After Sir M. Mackenzie.)



V.

Diagram illustrating the formation of the Ten Principal Vowels. Rounded Vowels are enclosed in brackets.



INTRODUCTION TO ENGLISH,  
FRENCH & GERMAN PHONETICS





# INTRODUCTION TO ENGLISH, FRENCH, & GERMAN PHONETICS

## INTRODUCTION

§ 1. The object and plan of this book are indicated in its title and table of contents, but they need to be explained somewhat more fully.

It is not written for the purpose of bringing about a reform in the spelling of the English language, although, in the opinion of all philologists, and of many of the most thoughtful teachers this is greatly to be desired. A study of the sounds of English will, it is to be hoped, prepare the way for that reform, which still seems to be in the far distance; but in the meantime English people need to know the sounds of their mother tongue for three reasons: (1) that they may speak it correctly; (2) that they may learn successfully the pronunciation of other languages, to which a knowledge of their own is the best introduction; and (3) that those who wish to study philology may have a key to that science. And the sounds of our language cannot be studied or explained without some system of phonetic spelling.

§ 2. **Importance of the Subject.**—In the present day the importance of good English elocution is beginning to be duly recognised, and it is felt that modern languages ought to be more widely and efficiently taught than they have been hitherto. Philologists also tell us very plainly that an acquaintance with the written symbols of a language is not an adequate knowledge of the language itself, of which these symbols are but a more or less imperfect representation.

§ 3. **A Better System needed.**—But we are not making much progress in this direction. Even amongst well-educated people, a clear and beautiful pronunciation of the English language, without slovenliness or affectation, is exceedingly

rare, and it is still more unusual to hear Englishmen speak French or German clearly and intelligibly, whilst lecturers on historical grammar find the students' ignorance of the sounds of language a serious barrier to their progress. Nor is this to be wondered at. For whilst we aim at teaching all other subjects on some well-planned method, the sounds of language are left to be picked up anyhow, by mere imitation and sheer force of memory, so that, setting aside students of shorthand, it is probable that not one person in a thousand could enumerate the principal sounds of our language, or of any other, or has any clear conception of the principles on which they should be classified.

And any teacher wishing to prepare himself to instruct a class in the first elements of phonetics is met by this serious difficulty, that there is no easy manual of phonetics to be had in which the sounds of English, French and German are simply explained.<sup>1</sup> So this work is an attempt to supply the deficiency.

§ 4. **Prominence given to English Phonetics.**—The greater part of the book is devoted to English sounds: (1) because we ought to proceed from the known to the unknown, and any confusion in our minds concerning English sounds will lead us to mix them up unawares with the sounds of other languages; (2) because when the principles of phonetics have once been taught and illustrated in our own language, this need not be repeated; and (3) because the sounds of English are more difficult than those of French and German.

§ 5. **A New Alphabet necessary.**—The alphabet used in this book needs a few words of explanation, as the need for a new alphabet is not obvious at first sight. The prevailing notion seems to be that nothing is easier than to spell phonetically with our present alphabet. But in point of fact the Roman alphabet, originally planned for a language with a simpler sound system, has not nearly symbols enough for the very numerous sounds of our language. For instance, we have no symbols by which we can distinguish *u* in *but* and in *put*,

<sup>1</sup> This is no longer true.—ED.

*th* in *this* and in *thistle*, or *s* in *lesser* and *leisure*. So the deficiency must be remedied and the alphabet supplemented, either (1) by new letters, or (2) by using diacritic signs, or (3) by combining the old letters to form digraphs, as we are accustomed to do, for example, when we use *th*, *sh*, *ng*, *ee*, *oo*, to represent simple sounds.

§ 6. **The Alphabet used.**<sup>1</sup>—The objects aimed at in planning the alphabets originally used in this book were, to make the phonetic writing easy to read, to write and to print, by keeping as close to the received usage as possible. So no new or turned letters were used, and very few diacritic signs. The alphabet was supplemented chiefly by means of digraphs. The use of the phonetic alphabet of the *Maître Phonétique* (the organ of the International Phonetic Association) has, however, since become so general in works on phonetics, both of a scientific and of a practical nature, that the editor has had no scruple in replacing the original semi-phonetic alphabets by the strictly phonetic international alphabet in the present edition.

As the author says in the original edition, the question is so often asked, by persons to whom the subject is new, “Could I read your phonetic writing at first sight?” that it seemed well to reduce this initial difficulty as much as possible; and the labour of teaching children to write new characters, and the trouble of getting them printed, were considerations of some importance. The English alphabet used was based upon Mr. Sweet’s Broad Romic and the late Mr. W. R. Evans’ Union; the French and German alphabets were original.

At the same time the author was fully aware of the fact that there would have been some obvious advantages in using the international alphabet of the *Maître Phonétique*, which can be adapted to any language, and where there is a single symbol for each sound. She hesitated to do so because this would necessitate the introduction of a good many new characters, as well as many departures from the usage of each particular nation, making the system much more difficult to read, to write, and to print.

<sup>1</sup> This section has in great part been re-written for the present edition.—ED.

§ 7. **The Subject carefully graduated.**—Great pains have been taken to graduate the subject, so as to make it intelligible to beginners. For instance, the consonants are treated before the vowels, as being easier to distinguish from one another, and to classify according to the manner in which they are formed. Some experience in teaching young children has been very valuable as showing in what order it is expedient to deal with the various parts of the subject, and special instructions for teachers will be found in Chap. VI.

§ 8. **Selection of Passages for Reading.**—The passages for reading have been selected with a view to the requirements of children of ten years of age and upwards. It would be by far the best plan to teach children the sounds of the English language systematically from the very beginning, and to let them learn phonetic spelling before they attempt to spell in any other way. They would then articulate much better, and the irregularities of our ordinary spelling would be more accurately observed and more easily remembered, when the pupils had some fixed standard with which they could compare them. But teachers in elementary schools are not free to begin with phonetic spelling, and in secondary schools, where the need for phonetics will be more easily recognised, on account of the necessity for teaching French and German, and where there is more liberty of action, most of the children have learnt to read and begun to spell before admission. It will therefore be necessary, as a rule, to postpone the teaching of phonetics until they are at least ten years of age, so that they may have a fair knowledge of the ordinary spelling before they attempt any fresh system. And meantime the teacher, who has himself acquired a knowledge of phonetics, will have his perceptions of sound so sharpened that he will be able to do much, without any systematic lessons in phonetics, to correct defects of pronunciation and to train his pupils to pronounce English clearly and well.

§ 9. **Oral Teaching necessary.**—It is not pretended that the use of this, or of any other book on phonetics, can supersede oral teaching, but it is hoped that this popular exposition of the

sounds of English, French, and German may enable teachers to acquire for themselves the first principles of phonetics, and make their oral teaching systematic and effectual.

§ 10. In conclusion, I may say that this work has not been undertaken without careful preparation. It is now more than thirty years since I first began to study the sounds of English, French, and German, so that the book is the result of personal observation as well as of reading, and I hope it will prove reliable.<sup>1</sup> The soundness of the French and German sections is, I think, sufficiently guaranteed by M. Paul Passy and Prof. W. Viëtor, for this part of the book is based upon their writings, and has been thoroughly revised by them. They assure me also that I have succeeded in acquiring a good pronunciation of French and German.

As regards the sounds of English, I have not found myself able to follow any one phonetician in particular, nor to use the vowel system of Mr. Bell, which is adopted, with some modifications, by Messrs. Ellis and Sweet. But in this I am not singular, for the Bell system is not generally accepted by foreign phoneticians. I have however learnt much from the writings of Dr. Sweet, and especially from his *Elementarbuch*.

The writers from whom I have derived most assistance in preparing this volume are Sweet, Viëtor, Passy, Murray (in the *New English Dictionary*), Ellis, and W. R. Evans. I have also profited from the works of Beyer, Trautmann, Techmer, Jespersen, and others, and have learnt something from the dictionaries of Walker and Stormonth, though the phonetic systems of these dictionaries are very imperfect, especially as regards unaccented vowels.

I am also indebted to the kindness of many fellow-workers for help and criticisms of various kinds; to the late Frau Flohr, for first giving me an interest in phonetics, by her excellent lessons in German pronunciation; to the late Mr. W. R. Evans, Dr. Sweet, and Prof. Skeat for various useful criticisms; and most of all to Prof. Viëtor, M. Passy, Dr. Ellis, and Prof. A.

<sup>1</sup> This was written in 1890 or 1891.—ED.



Schröer, for oral instruction and for reading and revising my book.

I have also to thank Prof. Viëtor, Dr. Techmer and Sir Morell Mackenzie, for permission to use diagrams ; and Mr. Murray for allowing me to borrow twelve of James's *Æsop's Fables*.

It may be useful to append here a list of some of the most necessary books on phonetics, originally prepared for the Conference of the Teachers' Guild in April, 1890.

## § 11. LIST OF BOOKS RECOMMENDED TO STUDENTS.<sup>1</sup>

### ENGLISH, FRENCH, AND GERMAN.

- (1) *Le Maître Phonétique*. Organe de l'Association Phonétique Internationale. (20 rue de la Madeleine, Bourg-la-Reine, Seine.) Monthly : price per ann., 5 fr. ; single number, 65 centimes. Free for "adherents" of the Association (3 fr. 50), and for "active members" (6 fr.), two copies per ann. Twenty-seventh year, 1911-12.
- (2) *Primer of Phonetics*. Henry Sweet. 3rd ed. (Clarendon Press, 1906.) 3s. 6d.
- (3) *Elemente der Phonetik* und Orthoepie des Deutschen, Englischen und Französischen, von *Wilhelm Viëtor*. 6th ed. in the press. (5th ed., O. R. Reisland, Leipzig, 1904.) 7 m. 20 ; half-bound, 8 m.
- (4) *Kleine Phonetik des Deutschen, Englischen und Französischen*. 8th ed. (O. R. Reisland, Leipzig, 1912.) 2 m. 40.
- (5) *Elements of Phonetics* : English, French, and German. *Wilhelm Viëtor*. Translated and adapted by *Walter Rippmann*. 9th thousand. (Dent & Sons, London, 1898, &c.) 2s. 6d. net.

<sup>1</sup> Revised for the present edition.—ED.



- (6) *Phonetische Studien*. Zeitschrift für wissenschaftliche und praktische Phonetik. Herausgegeben von *Wilhelm Viëtor*. Six vols. (N. G. Elwert, Marburg in Hessen, 1888-1893.) 36 m. net.
- (7) *Die Neueren Sprachen*. Zeitschrift für den neu-sprachlichen Unterricht. Zugleich Fortsetzung der *Phonetischen Studien*. Herausgegeben von *Wilhelm Viëtor*. (N. G. Elwert, Marburg in Hessen.) Ten numbers appear in the year. Twentieth year, 1912-13. 12 m. per ann.
- (8) *Petite Phonétique comparée*. *Paul Passy*. (B. G. Teubner, Leipzig, 1906.) 1 m. 80; cloth, 2 m. 20.
- (9) *Lehrbuch der Phonetik*. *Otto Jespersen*. (B. G. Teubner, Leipzig, 1904.) 5 m.; cloth, 5 m. 60.
- (10) *Elementarbuch der Phonetik*. *Otto Jespersen*. (B. G. Teubner, Leipzig, 1912.) 2 m. 60; cloth, 3 m.

#### ENGLISH.

- (1) *Elementarbuch des gesprochenen Englisch*. *Henry Sweet*. 3rd ed. (Clarendon Press, 1891.) 2s. 6d.
- (2) *Primer of Spoken English*. *Henry Sweet*. 3rd ed., revised. (Clarendon Press, 1908.) 3s. 6d.
- (3) *The Sounds of English*. *Henry Sweet*. (Clarendon Press, 1908.) 2s. 6d.
- (4) *The Teacher's Manual*. (Soames's Phonetic Method for Learning to Read.) Two parts. 2nd ed. in the press. (First ed., Swan Sonnenschein & Co., London, 1897.) Each 2s. 6d.
- (5) *Albany Phonetic Readers*. (Soames's Method.) Three numbers. (Swan Sonnenschein & Co., London, 1893.) 4d., 4d. and 8d.
- (6) *Northern English*. *R. J. Lloyd*. (Viëtor's *Skizzen lebender Sprachen*. I.) 2nd ed. (B. G. Teubner, Leipzig, 1908.) 3m. 20.
- (7) *The Sounds of Spoken English*. *Walter Rippmann*. 5th ed. (Dent & Co., London, 1906.) 1s. 6d. net.

- (8) *The Pronunciation of English.* Daniel Jones. (Cambridge University Press, 1909.) 2s. 6d.

FRENCH.<sup>1</sup>

- (1) *Les Sons du Français.* Leur Formation, leur Combinaison, leur Représentation. Paul Passy. 6<sup>e</sup> éd. (Firmin-Didot, Paris, 1906.) Boards, 1 fr. 50 c.
- (2) *The Sounds of the French Language.* Paul Passy. Translated by D. L. Savory and D. Jones. (Clarendon Press, 1907.) 2s. 6d.
- (3) *Le Français Parlé.* Morceaux choisis à l'usage des étrangers, avec la Prononciation figurée. Paul Passy. 6<sup>e</sup> éd. (O. R. Reisland, Leipzig, 1908.) Boards, 1 m. 80.
- (4) *Abrégé de Prononciation Française* (Phonétique et Orthoépie). Paul Passy. 3. Aufl. (O. R. Reisland, Leipzig, 1906.) Boards, 1 m.
- (5) *Chrestomathie Française.* Jean Passy et Adolphe Rambeau. 3<sup>e</sup> éd. (B. G. Teubner, Leipzig, 1908.) 5 m.
- (6) *Phrases de tous les jours.* Felix Franke. 9<sup>e</sup> éd. (O. R. Reisland, Leipzig, 1906.) 0 m. 80.
- (7) *Französische Phonetik*, für Lehrer und Studierende. Franz Beyer. 3. Aufl., neu bearbeitet von H. Klinghardt. (Otto Schulze, Cöthen, 1908.) 4 m. 80.
- (8) *Elementarbuch des gesprochenen Französisch.* F. Beyer und P. Passy. 2., völlig neu bearbeitete Aufl. (Otto Schulze, Cöthen, 1905.) 2 m. 30.
- (9) *Französische Aussprache und Sprachfertigkeit.* Phonetik sowie mündliche und schriftliche Übungen im Klassenunterrichte. Karl Quiehl. 5th ed. (B. G. Teubner, Leipzig.) 5 m.; half-bound, 5 m. 80.
- (10) *Dictionnaire phonétique français.* H. Michaelis et Paul Passy. (Carl Meyer, Hannover, 1897.) 4 m.; cloth, 4 m. 80.

## GERMAN.

- (1) *Die Aussprache des Schriftdeutschen.* Wilhelm Viëtor.

<sup>1</sup> It seems a pity not to include Dumville's book.—W.R.

8. Aufl. (O. R. Reisland, Leipzig, 1911.)  
1 m. 60; boards, 1 m. 80.
- (2) *German Pronunciation: Practice and Theory*. By  
*Wilhelm Viëtor*, Ph.D., M.A. (Marburg). 4th ed.  
(O. R. Reisland, Leipzig, 1909.) 1 m. 60; cloth,  
2 m.
- (3) *Lesebuch in Lautschrift*. *Wilhelm Viëtor*. 1st and  
2nd parts. 4th and 2nd ed. (B. G. Teubner,  
Leipzig, 1910 and 1912.) Cloth, each 3 m.
- (4) *Deutsche Bühnenaussprache*. Ergebnisse der Bera-  
tungen zur ausgleichenden Regelung der deutschen  
Bühnenaussprache . . . Im Auftrage der Kom-  
mission herausgegeben von *Theodor Siebs*. 8th  
and 9th ed. (Albert Ahn, Berlin, Köln und  
Leipzig, 1910.) 2 m.
- (5) *Deutsches Aussprachewörterbuch*. *Wilhelm Viëtor*.  
(O. R. Reisland, Leipzig, 1912.) 12 m.; cloth,  
13 m. 50; half-bound, 14 m.

Of the books above mentioned the most necessary for beginners are Sweet's *Primer of Spoken English*, Passy's *Sounds of the French Language*, Viëtor's *German Pronunciation*, and the *Maître Phonétique*.

The principal works dealing with experimental phonetics are : *Principes de Phonétique expérimentale*, by *P. Rousselot*, 2 vols. (H. Welter, Paris, 1902-1909; 60 fr.), and *Elements of Experimental Phonetics* by *E. Scripture* (Scribner's Sons, New York, 1904; \$7.50 net.) Instead of grappling at once with these, the average student will do well to take up at first a more elementary treatise of the subject, such has *Éléments de Phonétique générale*, by *L. Roudet* (H. Welter, Paris, 1910; 10 fr.). Experimental phonetics also form an important feature in modern manuals of the physiology of speech, as in *Physiologie der Stimme und Sprache*, by *H. Gutzmann* (F. Vieweg & Sohn, Braunschweig, 1909; 8 m.; cloth, 9 m.) and in *Phonetik (Handbuch der physiologischen Methodik III. 6)*, by *J. Poirot* (S. Hirzel, Leipzig, 1911; 10 m.).

# I

## THE VOCAL ORGANS DESCRIBED

§ 12. It is impossible to explain and classify the sounds of any language without first describing the apparatus by which human speech is formed. The organs of speech are *the lungs*, with the bronchial tubes, *the windpipe*, the upper portion of which is called *the larynx*, *the pharynx*, or passage immediately above the windpipe and gullet, *the mouth* and *the nose*.

A general view of the organs of speech, excepting the lungs and the bronchial tubes, is given in diagram I., whilst II. and III. give views of the larynx as seen in the laryngoscope, and IV. shows the glottis (the slit in the larynx through which the breath passes) opened more or less widely according to the manner in which it is used.

§ 13. **The Lungs.**—The function of the lungs in speech is simply to act as bellows, and to propel the air through the windpipe to the larynx, where the voice is formed. The notion that some voice sounds are formed in the chest, whilst others proceed from the head, and so on, is very widely prevalent, but it is a delusion to suppose that the voice can be formed anywhere except in the larynx.

§ 14. **The Larynx** is the upper part of the windpipe. It may be seen in men to form the projection of the throat familiarly called Adam's apple. In the larynx are two horizontal membranes called the vocal chords, which appear in diagrams II. and III. as two parallel white bands in the centre of the larynx. They are connected by membranes called ventricular bands with the walls of the larynx, so that the air from the

lungs is obliged to pass between them. The opening between the vocal chords is called the glottis.

§ 15. **The Glottis.**—The vocal chords are attached at the back to two movable cartilages, called the arytenoid cartilages, fig. IV. *α*, and the diagram shows how the glottis may be opened to leave a passage for the breath, or entirely closed so as to stop it, or how the cartilages at the back may be open and the vocal chords closed, or the reverse. When the stream of breath, passing through the larynx, causes the vocal chords, or lips of the glottis, to vibrate, it produces the sound we call voice.

Fig. IV. 1 represents the glottis opened as wide as possible, both back and front, as it would be for blowing out a candle. IV. 2 shows it in the position for sounding the letter *h*, when the opening is reduced, but the vocal chords are not made to vibrate. They are only brought sufficiently near one another to cause a slight friction of the breath against their edges. In IV. 3 we see an opening in the cartilaginous glottis alone, used for whispering. IV. 4 and 5, which should be compared with II. and III., show the glottis as it is during the emission of the voice, when the vocal chords are vibrating. It will be observed that, for the upper register (IV. 4), only a small portion of the vocal chords can vibrate, as they are partially closed, whilst the cartilaginous glottis is completely shut; and in this register the glottis is alternately open and shut, so that the air passes between the chords in a series of puffs. But for the lower register (IV. 5) the chords vibrate in their whole length, and the cartilaginous glottis is slightly opened. IV. 6 represents the glottis completely shut, so that the breath is quite stopped. In coughing, or clearing the throat, it is closed in this manner, and then suddenly opened with an explosion; and the same action, used in speaking, is called the glottal stop.

§ 16. **The Superglottal Passages**, through which the breath passes when it has left the larynx, form a resonance chamber, modifying the quality of the voice. Sounds can be formed by the breath in these passages, without any vibration of the vocal chords (as for instance, *s* [s] and *sh* [ʃ], used in hissing and hushing) but not the sound we call voice.



The breath passes first into *the pharynx*, which is separated from the larynx by a movable lid called *the epiglottis*. This lid is closed in the act of swallowing, to prevent the food from passing into the windpipe and choking us. From the pharynx it passes out through the mouth or the nose.

The passage through the nose can be opened or closed by the movements of the *soft palate* (I. c.); for although the front half of the palate is hard, the back part, to which is attached the little tongue called the *uvula*, is soft and movable. By lowering the soft palate we allow the air to pass behind it and escape by the nose, as it commonly does when the mouth is at rest; but in speaking and singing, the soft palate is raised, and the nose passage shut, so that the breath all passes through the mouth, except when we pronounce those vowels and consonants which are called nasal.

It is by the movements of the lips, tongue, and soft palate that the various vowels and consonants are formed, as we shall see when considering them in detail.

§ 17. The vocal organs have been compared to various kinds of instruments, but as Dr. Morell Mackenzie says, "The larynx is a musical instrument unique in construction, which cannot strictly speaking, be classed with any other sound-producing apparatus. It bears a close resemblance, however, to the so-called *reed* instruments, though differing from them in several important points. Reeds are of different kinds, but the essential feature in all is that they break up a continuous current of air into a series of jets or puffs. The vocal reeds are elastic membranes which must be stretched between the fixed points of attachment before they can be made to vibrate. This is effected by the action of the various muscles acting on the chords, and the degree of tension can be altered and the vibrating element lengthened or shortened at will, so that one chord serves the purpose of many reeds of different sizes, a triumph of economy of material combined with perfection of mechanism to which there is nothing comparable in any musical instrument made with hands."



## II

### ENGLISH SOUNDS ILLUSTRATED

§ 18. The very first step in the study of phonetics should be to learn to distinguish the sounds of the mother tongue ; and as many of these are obscured by our ordinary spelling, it seems necessary to illustrate them very fully, as is done in the following examples.

It will be found that some sounds have been more fully illustrated than others. This is done to meet the requirements of teachers, who may be glad to find a large number of examples of the rarer and more difficult sounds, to serve as examples in class teaching.

Amongst the examples are some rare and very irregular words, which may perhaps seem superfluous. These are not meant for children ; but just because they are so seldom heard, it may be convenient to show how they ought to be pronounced. Some of these rare words are taken from a list drawn up by Dr. Ellis, and now out of print.

#### THE CONSONANTS ILLUSTRATED

§ 19. The symbols used to represent the consonants in ordinary spelling are as follows :—

p. Symbols :—*p*, *pp*, *ph*, *pe*, *ppe*, *gh* ; as in

*pen*

*Clapham*

*steppe*

*happy*

*Grimthorpe*

*hiccough*

b. Symbols :—*b*, *bb*, *pb*, *be* ; as in

*bed*

*ebb*

*cupboard*

*Morecambe*

t. Symbols :—*t, tt, ed, th, tw, bt, ct, pt, cht, phth, z, te, tle* ;  
as in

<i>Ten</i>	<i>Thyme</i>	<i>indict</i>	<i>PHThisic</i> [ <i>tizik</i> ]
<i>better</i>	<i>TWO</i>	<i>receIPT</i>	<i>mezzotint</i> [ <i>metstoint</i> ]
<i>stopped</i>	<i>deBT</i>	<i>yacHT</i>	<i>castE</i> <i>gazette</i>

d. Symbols :—*d, dd, ed, de, ld, dh, ddh, bd* ; as in

<i>Den</i>	<i>begged</i>	<i>would</i>	<i>Buddhist</i>
<i>add</i>	<i>horde</i>	<i>Wyndham</i>	<i>BDellium</i>

k. Symbols :—*k, c, q, ck, ch, cc, cq, qu, que, lk, gh, sc, x, tch, ke, lke, quh, cch* ; as in

<i>Kill</i>	<i>Quell</i>	<i>acquaint</i>	<i>hough</i>	<i>Burke</i>
<i>call</i>	<i>back</i>	<i>liquor</i>	<i>viscount</i>	<i>Folkestone</i>
<i>havoc</i>	<i>ache</i>	<i>barque</i>	<i>except</i>	<i>Urquhart</i>
<i>sceptic</i>	<i>account</i>	<i>walk</i>	<i>hatchel</i>	<i>Bacchanal</i>

g. Symbols :—*g, gg, gh, gue, ckg, gge* ; as in

<i>Go</i>	<i>egg</i>	<i>ghost</i>	<i>league</i>	<i>blackguard</i>	<i>Bainbrigge</i>
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§ 20. m. Symbols :—*m, mm, gm, lm, mb, mn, mp, me, mme, chm, n, nte, lmonde* ; as in

<i>Man</i>	<i>lamb</i>	<i>holme</i>	<i>Banff</i>
<i>hammer</i>	<i>hymn</i>	<i>programme</i>	<i>Pontefract</i> [ <i>pamfrit</i> ]
<i>phlegm</i>	<i>Hampden</i>	<i>drachm</i>	<i>Cholmondeley</i> [ <i>tʃamli</i> ]
<i>psalm</i>			

n. Symbols :—*n, nn, en, on, gn, hn, kn, mn, pn, sn, ln, dn, nd, nh, nw, mp, ne, nne, gne, dding* ; as in

<i>Net</i>	<i>Gnaw</i>	<i>Pneumatics</i>	<i>riband</i>	<i>borne</i>
<i>dinner</i>	<i>John</i>	<i>puisne</i>	<i>ipecacuanha</i>	<i>Anne</i>
<i>opening</i>	<i>know</i>	<i>Lincoln</i>	<i>gunwale</i>	<i>coigne</i>
<i>pardoning</i>	<i>Mnemonics</i>	<i>Wednesday</i> <sup>1</sup>	<i>compter</i>	<i>studding-sail</i>

ŋ. Symbols :—*ng, n, nd, ngue, ngh, nz* ; as in

<i>thing</i>	<i>handkerchief</i>	<i>Birmingham</i>
<i>think</i>	<i>tongue</i>	<i>Menzies</i>

<sup>1</sup> Some educated speakers pronounce this *d*.—*W.R.*

Additional examples of *ŋ* written *n* before *g*, *k*, *c*, *q*, *ch* and *x*; *i.e.*, before the sounds **g** and **k**:—

<i>finger</i>	<i>hungry</i>	<i>monkey</i>	<i>banquet</i>
<i>anger</i>	<i>sink</i>	<i>ankle</i>	<i>anchor</i>
<i>angry</i>	<i>thank</i>	<i>uncle</i>	<i>anxious</i>
<i>hunger</i>	<i>donkey</i>	<i>conquer</i>	<i>lynx</i>

§ 21. 1. Symbols:—*l*, *ll*, *sl*, *gl*, *ld*, *lw*, *le*, *lle*, *sle*, *ln*, *al*, *uall*; as in

<i>let</i>	<i>seraglio</i>	<i>carle</i>	<i>kiln</i> <sup>1</sup>
<i>well</i>	<i>Guildford</i>	<i>gazelle</i>	<i>Magdalen</i>
<i>island</i>	<i>Woolwich</i>	<i>aisle</i>	<i>victualler</i>

r. Symbols:—*r*, *rr*, *rh*, *wr*, *rw*, *rwh*, *re*, *rre*, *rrh*, *rps*; as in

<i>red</i>	<i>Rhetoric</i>	<i>Norwich</i>	<i>Steere</i>	<i>myrrh</i>
<i>merry</i>	<i>write</i>	<i>Tyrwhitt</i>	<i>parterre</i>	<i>corps</i>

§ 22. **Λ**. Symbol:—*wh*; as in

<i>where</i>	<i>whistle</i>	<i>why</i>
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w. Symbols:—*w*, *u*, *o*, nothing at all; as in

<i>wear</i>	<i>square</i>	<i>choir</i>	<i>one</i>
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f. Symbols:—*f*, *ff*, *ph*, *gh*, *lf*, *ft*, *pph*, *u*, *fe*, *ffe*; as in

<i>fill</i>	<i>Physic</i>	<i>half</i>	<i>sapphire</i>	<i>Skaife</i>
<i>stiff</i>	<i>rough</i>	<i>often</i>	<i>lieutenant</i>	<i>Shorncliffe</i>

v. Symbols:—*v*, *ve*, *lve*, *f*, *ph*, *lv*, *sv*, *zv*; as in

<i>vest</i>	<i>halve</i>	<i>nephew</i>	<i>Grosvenor</i>
<i>twelve</i>	<i>of</i>	<i>Belvoir</i>	<i>rendezvous</i>

θ. Symbols:—*th*, *t*, *h*, *tth*, *gh*, *phth*; as in

<i>thin</i>	<i>Southampton</i>	<i>eighth</i>	<i>Matthew</i>	<i>Keighley</i>	<i>phthisis</i>
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ð. Symbols:—*th*, *the*; as in

<i>this</i>	<i>soothe</i>
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<sup>1</sup> *n* is now usually pronounced.—*W.R.*

θ and ð compared :—

Initial.		Final.		Medial.	
θ	ð	θ	ð	θ	ð
Thief	THE	pīTH	wīTH	ether	either
Thing	THIS	pāTH	pāTHS	Arthur	father
Thatch	THAT	trUTH	trUTHS	nothing	mother
Thin	THEY	oATH	oATHS	author	northern
Thick	THEN	mouTH	mouTHS	earthy	worthy
Thorn	THAN	breATH	breATHE	pīTHY	wīTHer
Three	THUS	sheATH	sheATHE	earthen	further
Through	THERE	soOTH	soOTHE	ethics	weather
Throw	THOUGH	loATH	loATHE	method	feather

s. Symbols :—s, ss, se, c, ce, sc, sce, sch, sw, st, sth, ps, z, str, tsw, sse, tzs, ces, renc, rces, sh ; as in

seal	scene	listen	mistress (Mrs.)	Gloucester
hiss	coalesce	isthmus	boatswain	Cirencester
pulse	schism	psalm	crevasse	Worcester
cell	sword	quartz	britzska	Masham
dance				

z. Symbols :—z, zz, ze, s, ss, se, es, c, sc, cz, sh, si, is, x, ds, sw ; as in

zeal	scissors	discern	venison
puzzle	cleanse	czar	beaux
furze	Wednesday	dishonour	Windsor
his	sacrificing <sup>1</sup>	business	Keswick

j. Symbols :—sh, s, ch, ss, c, t, shi, si, ssi, ci, ce, sci, ti, sch, che, chsi, psh, sshe ; as in

she	assure	fashion	social	motion	fuchsia
sugar	officiate	asia	ocean	schedule	pshaw
chaise	vitate	mission	conscious	moustache	assheton

3. Symbols :—z, s, zi, si, ssi, ti, g, ge ; as in

azure	glazier	abscission	rouging
pleasure	division	transition	rouge

<sup>1</sup> No.—W.R.

Additional examples :—

<i>seizure</i>	<i>treasure</i>	<i>brasier</i>	<i>derision</i>	<i>confusion</i>
<i>leisure</i>	<i>osier</i>	<i>vision</i>	<i>occasion</i>	<i>delusion</i>
<i>measure</i>	<i>hosier</i>	<i>decision</i>	<i>intrusion</i>	<i>usual</i>

j. Symbols :—*y, i, e, j, l* ; as in

<i>yet</i>	<i>onion</i>	<i>hideous</i>	<i>hallelujah</i>	<i>cotillon</i>
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Also *g* in the combination *gn*, pronounced *nj* ; as in  
*vignette* [*vin'jet*].

h. Symbols :—*h, wh, gh, lquh* ; as in

<i>he</i>	<i>who</i>	<i>Callaghan</i>	<i>Colquhoun</i>
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§ 23. **tj.** Symbols :—*ch, tch, che, t, ti, te, c, jori* ; as in

<i>chest</i>	<i>ditch</i>	<i>luncheon</i>	<i>question</i>	<i>violoncello</i>
<i>rich</i>	<i>niche</i>	<i>nature</i>	<i>righteous</i>	<i>Marjoribanks</i>

**dg.** Symbols :—*j, g, ge, gi, dj, dg, dge, di, ch, gh* ; as in

<i>jest</i>	<i>hinge</i>	<i>dungeon</i>	<i>adjourn</i>	<i>hedge</i>	<i>Greenwich</i>
<i>Gentle</i>	<i>barge</i>	<i>collegian</i>	<i>judgment</i>	<i>soldier</i>	<i>Bellingham</i>

## SYLLABIC CONSONANTS

§ 24. **m.** Symbols :—*m* ; as in

<i>baptism</i>	<i>criticism</i>	<i>rhythm</i>	<i>chasm</i>	<i>spasm</i>
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**n.** Symbols :—*en, on, in, ain, enn* ; as in

<i>seven</i>	<i>strengthening</i>	<i>button</i>	<i>prisoner</i>	<i>cousin</i>
<i>written</i>	<i>lengthening</i>	<i>bacon</i>	<i>reasoning</i>	<i>Britain</i>
<i>open</i>	<i>heathenish</i>	<i>person</i>	<i>seasonable</i>	<i>halfpenny</i>

**l.** Symbols :—*le, el, al, ul, ael, wale, ual, ell, tle* ; as in

<i>bottle</i>	<i>troubled</i>	<i>vessel</i>	<i>sepulchre</i>	<i>victuals</i>
<i>apple</i>	<i>settled</i>	<i>musical</i>	<i>Michael</i>	<i>levelling</i>
<i>riddle</i>	<i>flannel</i>	<i>difficult</i>	<i>gunwale</i>	<i>bristle</i>

INTRO.

## THE LONG VOWELS ILLUSTRATED

§ 25. *ɑ:*.

Symbols for *ɑ:* :—*a*, *au*, *ah*, *aa*, *ai*, *a-e*, *ar*, *ear*, *er*, *aar*, *arre*.

<i>spa</i>	<i>aft</i>	<i>rather</i>	<i>task</i>	<i>repast</i>	<i>branch</i>
<i>papa</i>	<i>waft</i>	<i>ass</i>	<i>cask</i>	<i>chant</i>	<i>blanch</i>
<i>mamma</i>	<i>shaft</i>	<i>pass</i>	<i>flask</i>	<i>grant</i>	<i>command</i>
<i>palm</i>	<i>raft</i>	<i>brass</i>	<i>rascal</i>	<i>plant</i>	<i>demand</i>
<i>balm</i>	<i>draft</i>	<i>grass</i>	<i>past</i>	<i>slant</i>	<i>laugh</i>
<i>calm</i>	<i>draught</i>	<i>class</i>	<i>mast</i>	<i>dance</i>	<i>aunt</i>
<i>psalm</i>	<i>craft</i>	<i>glass</i>	<i>cast</i>	<i>lance</i>	<i>daunt</i> <sup>2</sup>
<i>alms</i>	<i>graft</i>	<i>gasp</i>	<i>caste</i>	<i>chance</i>	<i>jaunt</i> <sup>2</sup>
<i>almond</i>	<i>after</i>	<i>rasp</i>	<i>fast</i>	<i>prance</i>	<i>launch</i> <sup>2</sup>
<i>sample</i>	<i>rafter</i>	<i>hasp</i>	<i>vast</i>	<i>trance</i>	<i>ah</i>
<i>example</i>	<i>salve</i>	<i>grasp</i>	<i>last</i>	<i>answer</i>	<i>hurrah</i>
<i>calf</i>	<i>halve</i>	<i>clasp</i>	<i>blast</i>	<i>advance</i>	<i>baa</i>
<i>half</i>	<i>path</i>	<i>ask</i>	<i>master</i>	<i>askance</i>	<i>kraal</i>
<i>chaff</i>	<i>bath</i>	<i>bask</i>	<i>pastor</i>	<i>stanch</i>	<i>plaster</i>
<i>staff</i>	<i>lath</i>	<i>mask</i>	<i>aghaſt</i>	<i>staunch</i> <sup>1</sup>	<i>are</i>
<i>quaff</i>	<i>father</i>				

Observe that in the following examples *r* is silent. The symbol most commonly used to represent *ɑ:* is *ar*.

<i>hard</i>	<i>parse</i>	<i>barb</i>	<i>marsh</i>	<i>clerk</i>
<i>card</i>	<i>farm</i>	<i>park</i>	<i>marl</i>	<i>bazaars</i>
<i>cart</i>	<i>darn</i>	<i>large</i>	<i>starve</i>	<i>marred</i>
<i>part</i>	<i>harp</i>	<i>march</i>	<i>heart</i>	

*ɑ:* in unaccented syllables.

<i>transgress</i> <sup>3</sup>	<i>transform</i> <sup>3</sup>	<i>sarcastic</i> <sup>4</sup>
<i>transcend</i> <sup>3</sup>	<i>artisan</i> <sup>4</sup>	<i>narcotic</i> <sup>4</sup>
<i>transcribe</i> <sup>3</sup>	<i>artillery</i> <sup>4</sup>	<i>contrast</i>
<i>translate</i> <sup>3</sup>	<i>partake</i> <sup>4</sup>	<i>placard</i>

<sup>1</sup> Now *staunch* [stɔɪnf]. <sup>2</sup> *ɑ:*. <sup>3</sup> Commonly with *æ*. <sup>4</sup> Rather *ɑʔ*  
—half-long—or *ɑ*.—*W.R.*

§ 26. *æ*.

Symbols for *æ* :—*ur, er, ir, or, our, ear, yr, urre, erre, irre, eur, olo, rid.*

Observe that in all these examples *r* is silent.

<i>turn</i>	<i>firm</i>	<i>journey</i>	<i>purred</i>	<i>stirred</i>
<i>hurt</i>	<i>dirt</i>	<i>earth</i>	<i>concurring</i>	<i>amateurs</i>
<i>herd</i>	<i>word</i>	<i>learn</i>	<i>preferred</i>	<i>colonel</i>
<i>serve</i>	<i>work</i>	<i>myrtle</i>	<i>erred</i>	<i>Bridlington</i>

*æ* in unaccented syllables.<sup>1</sup>

<i>perverse</i>	<i>perturb</i>	<i>adverse</i>
<i>pervert</i>	<i>fertility</i>	<i>pervert</i>

§ 27. *ei*.

Symbols for *ei* :—*a, ai, ea, aa, ae, ao, e-e.*

<i>Mary</i>	<i>paring</i>	<i>scaring</i>	<i>dairy</i>	<i>wearer</i>
<i>wary</i>	<i>baring</i>	<i>barbarian</i>	<i>fairy</i>	<i>wearing</i>
<i>vary</i>	<i>daring</i>	<i>vegetarian</i>	<i>airing</i>	<i>tearing</i>
<i>chary</i>	<i>caring</i>	<i>grammarian</i>	<i>pairing</i>	<i>Aaron</i>
<i>parent</i>	<i>sparing</i>	<i>gregarious</i>	<i>fairest</i>	<i>Aerie</i>
<i>rarest</i>	<i>staring</i>	<i>Airy</i>	<i>bearer</i>	<i>Aorist</i>

*ei* unaccented.<sup>2</sup>

<i>whereon</i>	<i>therein</i>
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§ 28. *ei*.<sup>3</sup>

Symbols for *ei* :—*a-e, a, ai, ay, ah, ei, ey, ea, eh, ao, au, ag-e, aig, aigh, eig, eigh, aye, eye, eighe, ait, alf.*

<i>fate</i>	<i>pain</i>	<i>they</i>	<i>champagne</i>	<i>played</i>
<i>gate</i>	<i>rain</i>	<i>obey</i>	<i>campaign</i>	<i>obeyed</i>
<i>gale</i>	<i>pay</i>	<i>great</i>	<i>straight</i>	<i>surveyed</i>
<i>dale</i>	<i>ray</i>	<i>break</i>	<i>feign</i>	<i>weighed</i>
<i>baker</i>	<i>dahlia</i>	<i>eh</i>	<i>weigh</i>	<i>neighed</i>
<i>lady</i>	<i>vein</i>	<i>gaol</i>	<i>eight</i>	<i>trait</i>
<i>bass</i>	<i>veil</i>	<i>gauge</i>	<i>aye (ever)</i>	<i>halfpenny</i>

<sup>1</sup> Rather *æ*—half-long. <sup>2</sup> *ei*—half-long. <sup>3</sup> *ei* and *ou* should surely be classed with diphthongs (§ 41 and foll.).—*W.R.* I agree entirely.—*ED.*



## ei unaccented.

<i>chaotic</i>	<i>namesake</i>	<i>cognate</i>	<i>railway</i>	<i>survey</i> (sbst.)
<i>earthquake</i>	<i>wholesale</i>	<i>detail</i>	<i>essay</i>	<i>billet doux</i>

## § 29. i:.

Symbols for i: :—*ee, ea, e-e, e, ei, ie, i, i-e, æ, œ, eo, ey, eye, ui, uay, e'e, eh, eig, eigh, egh, aiu, eau, e-y, is.*

<i>feel</i>	<i>cedar</i>	<i>chagrin</i>	<i>key</i>	<i>seignory</i>
<i>feet</i>	<i>fever</i>	<i>machine</i>	<i>keyed</i>	<i>leigh</i>
<i>heat</i>	<i>ceiling</i>	<i>fatigue</i>	<i>mosquito</i>	<i>leg</i>
<i>heave</i>	<i>niece</i>	<i>Cæsar</i>	<i>quay</i>	<i>Caius College</i>
<i>scene</i>	<i>relief</i>	<i>diarrhœa</i>	<i>e'en</i>	<i>Beauchamp</i>
<i>theme</i>	<i>invalid</i>	<i>people</i>	<i>vehicle</i>	<i>Wemyss</i>

i: unaccented.<sup>1</sup>

<i>eternal</i>	<i>create</i>	<i>reality</i>	<i>concrete</i>
<i>equality</i>	<i>react</i>	<i>legality</i>	<i>sortie</i>
<i>precede</i>	<i>reunion</i>	<i>siesta</i>	<i>debris</i>

## § 30. o:.

Symbols for o: :—*aw, au, a, o, ou, augh, awe, ough, oa, oo, ah, at, ag, augh, or, ore, oar, our, ar, arre, oor, aor, oare, oure, oore, eor.*

<i>hawk</i>	<i>walk</i>	<i>toss</i>	<i>trough</i>	<i>broad</i>
<i>fawn</i>	<i>stalk</i>	<i>frost</i>	<i>ought</i>	<i>flooring</i>
<i>sauce</i>	<i>la</i> <sup>2</sup>	<i>cost</i>	<i>caught</i>	<i>mahlstick</i>
<i>pause</i>	<i>broth</i> <sup>3</sup>	<i>off</i>	<i>awe</i>	<i>batman</i> <sup>4</sup>
<i>fall</i>	<i>cloth</i>	<i>soft</i>	<i>thawed</i>	<i>Magdalen Col.</i>
<i>ball</i>	<i>loss</i>	<i>cough</i>	<i>ought</i>	<i>Vaughan</i>

Observe that in the following examples *r* is silent. The commonest symbol for o: is *or*.

<i>lord</i>	<i>fort</i>	<i>board</i>	<i>course</i>	<i>floors</i>	<i>poured</i>
<i>cord</i>	<i>gored</i>	<i>hoard</i>	<i>warn</i>	<i>extraordinary</i>	<i>floored</i>
<i>port</i>	<i>stored</i>	<i>court</i>	<i>warred</i>	<i>soared</i>	<i>George</i>

<sup>1</sup> i:—half-long. <sup>2</sup> Obsolete. <sup>3</sup> *broth* to *trough* now more often short o. <sup>4</sup> *ba:mən*.—*W.R.*

o: unaccented.<sup>1</sup>

<i>Authority</i>	<i>portray</i>	<i>downfall</i>	<i>landau</i>
<i>Already</i>	<i>foretell</i>	<i>import</i>	<i>exhortation</i>
<i>portentous</i>	<i>foresee</i>	<i>export</i>	<i>importation</i>

§ 31. ou.<sup>2</sup>

Symbols for **ou** :—*o-e, o, ol, oa, ow, ou, owe, oe, oo, ew, ewe, ough, oh, eau, eo, au, os, aut, ock.*

<i>bone</i>	<i>road</i>	<i>owe</i>	<i>sew</i>	<i>yeoman</i>
<i>vote</i>	<i>bowl</i>	<i>rowed</i>	<i>sewed</i>	<i>hauteur</i>
<i>most</i>	<i>growth</i>	<i>woe</i>	<i>though</i>	<i>apropos</i>
<i>folk</i>	<i>soul</i>	<i>foe</i>	<i>oh</i>	<i>hautboy</i>
<i>goat</i>	<i>mould</i>	<i>brooch</i>	<i>beau</i>	<i>Cockburn</i>

**ou** unaccented.

*coincidence*<sup>3</sup>    *poetic*<sup>3</sup>    *impost*    *inmost*

## § 32. u:.

Symbols for **u:** :—*oo, u, u-e, ou, ue, ew, ewe, o, o-e, ui, eu, ough, oe, ooe, out, oux, eugh, ougha.*

<i>root</i>	<i>wound</i>	<i>strewed</i>	<i>fruit</i>	<i>surtout</i>
<i>cool</i>	<i>group</i>	<i>brewed</i>	<i>bruise</i>	<i>billet doux</i>
<i>truth</i>	<i>true</i>	<i>do</i>	<i>rheumatism</i>	<i>Buckleugh</i>
<i>prudent</i>	<i>blue</i>	<i>tomb</i>	<i>through</i>	<i>Brougham</i>
<i>rule</i>	<i>brew</i>	<i>move</i>	<i>shoe</i>	
<i>plume</i>	<i>crew</i>	<i>approve</i>	<i>wooed</i>	

**u:** unaccented.

*brutality*<sup>4</sup>    *prudential*<sup>4</sup>    *judicial*<sup>4</sup>    *Gertrude*

For the combination **juz**, see § 44.

<sup>1</sup> **o:**—half-long.—*W.R.*    <sup>2</sup> See p. 19, note 3.—*ED.*    <sup>3</sup> Middle **o** (no diphthong).    <sup>4</sup> Short **u**.—*W.R.*

## THE SHORT VOWELS ILLUSTRATED

## § 33. ə

ə is always unaccented.

Symbols for ə:—*a, ah, e, eh, o, o-e, u, ou, ough, gh, ia, aa, oi, ro, au, oa, ar, er, re, or, ur, our, yr, uor, uer, ure, are, ere, oure, yre, uere, oar, oir, uhar.*

<i>Aloud</i>	<i>portable</i>	<i>tendency</i>	<i>Europe</i>
<i>Aside</i>	<i>miracle</i>	<i>expediency</i>	<i>Asylum</i>
<i>mature</i>	<i>mentally</i>	<i>Nineveh</i>	<i>vellum</i>
<i>balloon</i>	<i>verbally</i>	<i>waggon</i>	<i>syrup</i>
<i>moral</i>	<i>legacy</i>	<i>cannon</i>	<i>stirrup</i>
<i>mental</i>	<i>litany</i>	<i>wisdom</i>	<i>enormous</i>
<i>organ</i>	<i>ascendancy</i>	<i>phantom</i>	<i>glorious</i>
<i>grammarian</i>	<i>villa</i>	<i>idol</i>	<i>jealousy</i>
<i>canvas</i>	<i>Bella</i>	<i>carrot</i>	<i>thorough</i>
<i>carat</i>	<i>America</i>	<i>bullock</i>	<i>Edinburgh</i>
<i>servant</i>	<i>Sarah</i>	<i>develop</i>	<i>parliament</i>
<i>distant</i>	<i>verandah</i>	<i>testimony</i>	<i>Isaac</i>
<i>guidance</i>	<i>barren</i>	<i>harmony</i>	<i>tortoise</i>
<i>balance</i>	<i>moment</i>	<i>geology</i>	<i>iron</i>
<i>ballast</i>	<i>payment</i>	<i>argosy</i>	<i>Augusta</i> <sup>1</sup>
<i>breakfast</i>	<i>violence</i>	<i>welcome</i>	<i>meerschaum</i>
<i>ornament</i>	<i>experience</i>	<i>Gladstone</i>	<i>waistcoat</i>

Observe that in the following examples *r* is silent.

<i>sluggard</i>	<i>understand</i>	<i>martyrs</i>	<i>entered</i>
<i>standard</i>	<i>interview</i>	<i>liquors</i>	<i>rumoured</i>
<i>bulwark</i>	<i>centred</i>	<i>conquers</i>	<i>martyred</i>
<i>proverb</i>	<i>comfort</i>	<i>measured</i>	<i>conquered</i>
<i>modern</i>	<i>stubborn</i>	<i>ventured</i> <sup>2</sup>	<i>cupboard</i>
<i>exercise</i>	<i>Saturday</i>	<i>beggared</i>	<i>avoirdupois</i>
<i>entertain</i>	<i>honours</i>	<i>collared</i>	<i>Urguhart</i>

## § 34. ʌ

ʌ almost always has an accent, primary or secondary.

<sup>1</sup> Also *or*. <sup>2</sup> *ure* here stands for more than *ə*.—*W.R.*

Symbols for  $\Delta$  :—*u, o, o-e, ou, oo, oe, ow.*

<i>nut</i>	<i>son</i>	<i>dove</i>	<i>flood</i>
<i>duck</i>	<i>money</i>	<i>touch</i>	<i>does</i>
<i>dust</i>	<i>come</i>	<i>rough</i>	<i>rowlock</i>

$\Delta$  with secondary accent.

<i>unjust</i>	<i>uproot</i>	<i>teacup</i>	<i>humbug</i>
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$\Delta$  unaccented.

<i>hubbub</i>	<i>punctilious</i>	<i>pugnacious</i>	<i>ductility</i>	<i>ulterior</i>
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### § 35. æ.

Symbols for  $\text{æ}$  :—*a, a-e, ua, ai, e, æ.*

<i>man</i>	<i>badæ</i>	<i>plaid</i>	<i>thresh</i>
<i>have</i>	<i>guarantee</i>	<i>plait</i>	<i>Gælic</i>

$\text{æ}$  unaccented.

<i>Alpaca</i>	<i>Ambassador</i>	<i>compact</i> (sb.)	<i>abstract</i> (sb.)
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### § 36. e.

Symbols for  $e$  :—*e, ea, a, a-e, u, ai, ei, ie, eo, ue, ay, ey, æ, æve.*

<i>get</i>	<i>any</i>	<i>said</i>	<i>leopard</i>	<i>says</i>
<i>red</i>	<i>many</i>	<i>leisure</i>	<i>Geoffrey</i>	<i>Reynard</i>
<i>head</i>	<i>aiæ</i>	<i>heifer</i>	<i>guess</i>	<i>fætid</i> <sup>1</sup>
<i>bread</i>	<i>bury</i>	<i>friend</i>	<i>guest</i>	<i>Abergavenny</i> <sup>2</sup>

$e$  unaccented.

<i>precept</i>	<i>stipend</i>	<i>sensation</i>	<i>mendacity</i>
<i>insect</i>	<i>index</i>	<i>vexation</i>	<i>pestiferous</i>

### § 37. i.

Symbols for  $i$  :—*i, i-e, y, e, o, u, ie, ee, ui, ai, hi, oa, ive, eo, e-e, a-e, ia, ia-e, u-e, ei, ey, ea, eig, ('), ehea, ewi-e, ois, uy, oi, igh, ay, ieu.*

<i>fit</i>	<i>hymn</i>	<i>women</i>	<i>build</i>	<i>groats</i>
<i>bid</i>	<i>nymph</i>	<i>busy</i>	<i>guilt</i>	<i>fivepence</i>
<i>give</i>	<i>pretty</i>	<i>sieve</i>	<i>Saint John</i>	<i>Theobald</i>
<i>live</i>	<i>England</i>	<i>breeches</i>	<i>exhibit</i>	<i>Teignmouth</i>

<sup>1</sup> Usually spelt *fetid*.  $i\text{æ}$  is more common than  $e$ . <sup>2</sup> The present local pronunciation is *æbæge'veni*.—*W.R.*

## i unaccented.

<i>disturb</i>	<i>mischief</i>	<i>Saint Paul</i>	<i>lettuce</i>	<i>forehead</i>
<i>plentiful</i>	<i>Bessie</i>	<i>college</i>	<i>forfeit</i>	<i>housewife</i>
<i>restive</i>	<i>cherries</i>	<i>courage</i>	<i>pulley</i>	<i>chamois</i>
<i>plenty</i>	<i>coffee</i>	<i>village</i>	<i>donkey</i>	<i>plaguy</i>
<i>remain</i>	<i>circuit</i>	<i>landscape</i>	<i>guinea</i>	<i>Denbigh</i>
<i>deceive</i>	<i>biscuit</i>	<i>miniature</i>	<i>foreign</i>	<i>Jervois</i>
<i>minded</i>	<i>captain</i>	<i>marriage</i>	<i>sovereign</i>	<i>Rothsay</i>
<i>churches</i>	<i>fountain</i>	<i>carriage</i>	<i>James's</i>	<i>Beaulieu</i>

## § 38. o.

Symbols for o :—o, a, au, ou, ow, ho, o-e, o-ue.

<i>hot</i>	<i>want</i>	<i>fault</i> <sup>1</sup>	<i>hough</i>	<i>Honour</i>
<i>rod</i>	<i>salt</i>	<i>vault</i> <sup>1</sup>	<i>Gloucester</i>	<i>shone</i>
<i>watch</i>	<i>halter</i>	<i>laurel</i>	<i>knowledge</i>	<i>pedagogue</i>

## o unaccented.

<i>prosperity</i>	<i>hostility</i>	<i>ostensible</i>	<i>prostration</i>
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## § 39. o.

o is always unaccented.

Symbols for o :—o, ow, oe, owe, ough, ôt, aoh, olqu.

<i>omit</i>	<i>protect</i>	<i>elocution</i>	<i>following</i>	<i>furlough</i> <sup>2</sup>
<i>obey</i>	<i>motto</i> <sup>2</sup>	<i>invocation</i>	<i>follower</i>	<i>depôt</i> <sup>2</sup>
<i>molest</i>	<i>hero</i> <sup>2</sup>	<i>widow</i> <sup>2</sup>	<i>heroes</i> <sup>2</sup>	<i>Pharaoh</i> <sup>2</sup>
<i>provide</i>	<i>heroine</i>	<i>follow</i> <sup>2</sup>	<i>followed</i> <sup>2</sup>	<i>Colquhoun</i>

## § 40. u.

Symbols for u :—u, oo, ou, o, or, o-e.

<i>put</i>	<i>bulfinch</i>	<i>book</i>	<i>crook</i>
<i>puss</i>	<i>foot</i>	<i>nook</i>	<i>could</i>
<i>push</i>	<i>soot</i>	<i>cook</i>	<i>would</i>
<i>bush</i>	<i>good</i>	<i>shook</i>	<i>should</i>
<i>pull</i>	<i>wood</i>	<i>rook</i>	<i>wolf</i>
<i>bull</i>	<i>wool</i>	<i>look</i>	<i>woman</i>
<i>full</i>	<i>hood</i>	<i>hook</i>	<i>worsted</i>
<i>pulpit</i>	<i>stood</i>	<i>brook</i>	<i>Bolingbroke</i>

<sup>1</sup> oi. <sup>2</sup> ou.—W.R.

u unaccented.

<i>fulfil</i>	<i>manhood</i>	<i>influential</i>
<i>wilful</i>	<i>childhood</i>	<i>instrument</i>
<i>painful</i>	<i>into</i>	<i>prejudice</i>

## THE DIPHTHONGS ILLUSTRATED

## § 41. ai.

Symbols for **ai** :—*i*, *i-e*, *y*, *y-e*, *ie*, *ye*, *ig*, *igh*, *ighe*, *eigh*, *ui*, *ui-e*,  
*uy*, *ai*, *ey*, *eye*.

<i>kind</i>	<i>try</i>	<i>tie</i>	<i>sigh</i>	<i>guile</i>
<i>mind</i>	<i>fly</i>	<i>die</i>	<i>sighed</i>	<i>buy</i>
<i>fibre</i>	<i>cycle</i>	<i>dye</i>	<i>height</i>	<i>aisle</i>
<i>tile</i>	<i>type</i>	<i>sign</i>	<i>sleight</i>	<i>eying</i>
<i>dine</i>	<i>style</i>	<i>tight</i>	<i>guiding</i>	<i>eye</i>

ai unaccented.

<i>idea</i>	<i>migration</i>	<i>vivacious</i>	<i>itinerant</i> <sup>1</sup>	<i>organization</i>
<i>irate</i>	<i>minute</i>	<i>quiescent</i>	<i>identical</i>	<i>outline</i>

## § 42. au.

Symbols for **au** :—*ou*, *ow*, *owe*, *ough*, *oughe*, *hou*, *aou*, *o*, *eo*.

<i>house</i>	<i>cowl</i>	<i>vowed</i>	<i>plough</i>	<i>caoutchouc</i>
<i>doubt</i>	<i>now</i>	<i>bowed</i>	<i>ploughed</i>	<i>compter</i>
<i>howl</i>	<i>how</i>	<i>bough</i>	<i>hour</i>	<i>Macleod</i>

au unaccented.

*however*

## § 43. oi.

Symbols for **oi** :—*oi*, *oy*, *oye*, *uoi*, *uoy*, *uoye*, *coi*.

<i>boil</i>	<i>boy</i>	<i>annoyed</i>	<i>quoit</i>	<i>buoyed</i>
<i>coin</i>	<i>toy</i>	<i>destroyed</i>	<i>buoy</i>	<i>bourgeois</i>

oi unaccented.

*turmoil*                      *envoy*<sup>1</sup> Also **i**.—*W.R.*

§ 44. *ju:*.

Symbols for *ju:* :—*u-e*, *u*, *ue*, *ui*, *eu*, *æu*, *ew*, *yu*, *you*, *ieu*, *iew*, *yew*, *eau*, *ewe*, *iewe*, *hu*, *uh*, *ug*, *ugh*, *ughe*, *eo*, *neue*, *ua*, *eve*.

<i>tune</i>	<i>due</i>	<i>few</i>	<i>yew</i>	<i>impugn</i>
<i>duke</i>	<i>cue</i>	<i>pew</i>	<i>beauty</i>	<i>hugh</i>
<i>muse</i>	<i>Tuesday</i>	<i>yule</i>	<i>ewe</i>	<i>Hughes</i>
<i>use</i>	<i>suit</i>	<i>you</i>	<i>bedewed</i>	<i>feod</i>
<i>unit</i>	<i>feud</i>	<i>youth</i>	<i>viewed</i>	<i>queue</i>
<i>puny</i>	<i>eulogy</i>	<i>lieu</i>	<i>humour</i>	<i>mantuamaker</i>
<i>dual</i>	<i>manœuvre</i>	<i>view</i>	<i>buhl</i>	<i>Leveson-Gower</i>

*ju* unaccented.

<i>unite</i>	<i>gradual</i>	<i>absolute</i> <sup>1</sup>	<i>statue</i>
<i>usurp</i>	<i>tortuous</i>	<i>resolute</i> <sup>1</sup>	<i>mildew</i> <sup>2</sup>
<i>regular</i>	<i>valuable</i>	<i>virtue</i>	<i>curl</i> <sup>2</sup>
<i>educate</i>	<i>tribute</i>	<i>value</i>	<i>curfew</i> <sup>2</sup>

*r* ILLUSTRATED

§ 45. *r* after the Long Vowels and the Diphthongs *æiə*, *iə*, *ʊə*, *uə*.

Examples of words in which *r* is silent, though written in our ordinary spelling, have been given above in the illustrations of the vowels *æi*, *ʊi*, *ʊ* and *ə*, but the sound of *r* may be heard in all the examples which follow. For illustrations showing how different forms of the same word may have *r* silent or sounded, see § 68.

§ 46. *æi(r)*.

*æi(r)* final, pronounced *æi* when not followed by a vowel in the next word, but *æir* when such is the case.

<i>are</i> [ <i>æi(r)</i> ]	<i>mar</i>	<i>far</i>	<i>spar</i>
<i>par</i> [ <i>pæi(r)</i> ]	<i>tar</i>	<i>czar</i>	<i>star</i>
<i>bar</i> [ <i>bæi(r)</i> ]	<i>car</i>	<i>jar</i>	<i>scar</i>

<sup>1</sup> *lu:* now common in these words.    <sup>2</sup> Also *ju* or even *ju:*.—*W.R.*



**ɑ:(r)** final and unaccented.

*memoir* [memwɑ:(r)]      *reservoir* [rezəvwa:(r)]

**ɑ:r** followed by a vowel.

*starry* [stɑ:ri]      *marring* [mɑ:riŋ]  
*jarring* [dʒɑ:riŋ]      *debarring* [di'bə:riŋ]

### § 47. **ə:(r)**.

**ə:(r)** final, pronounced **ə:** when not followed by a vowel in the next word, but **ə:r** when such is the case.

*fur* [fə:(r)]      *spur*      *her*      *sir*      *purr*  
*bur* [bə:(r)]      *slur*      *prefer*      *fir*      *err*  
*cur* [kə:(r)]      *blur*      *deter*      *stir*      *were*

**ə:r** followed by a vowel.

*furry* [fə:ri]      *stirring* [stə:riŋ]  
*spurring* [spə:riŋ]      *erring* [ə:riŋ]

### § 48. **ɛ:r**, **ɛ:ə(r)** and **ɛ:ə**.

**ɛ:r**. Always followed by a vowel.

*Mary* [mɛ:ri]      *fairy* [fɛ:ri]      *wearing* [weɪ:riŋ]

For other examples, see § 27.

**ɛ:ə(r)** final, pronounced **ɛ:ə** when not followed by a vowel in the next word, but **ɛ:ər** when such is the case.

Symbols for **ɛ:ə(r)**:—*are*, *air*, *ear*, *ere*, *eir*, *ayer*, *ayor*, *eyre*, *e'er*.

{ <i>pare</i>	{ <i>tare</i>	{ <i>fair</i>	{ <i>stare</i>	<i>blare</i>	<i>lair</i>
{ <i>pair</i>	{ <i>tear</i>	{ <i>fare</i>	{ <i>stair</i>	<i>glare</i>	<i>chair</i>
{ <i>pear</i>	<i>dare</i>	<i>rare</i>	<i>scare</i>	<i>flare</i>	<i>where</i>
{ <i>bare</i>	<i>care</i>	<i>yare</i> <sup>1</sup>	<i>snare</i>	{ <i>air</i>	{ <i>there</i>
{ <i>bear</i>	{ <i>ware</i>	{ <i>hare</i>	{ <i>sware</i>	{ <i>ere</i>	{ <i>their</i>
{ <i>mare</i>	{ <i>wear</i>	{ <i>hair</i>	{ <i>swear</i>	{ <i>heir</i>	<i>prayer</i>
{ <i>mayor</i>	<i>share</i>	<i>spare</i>	<i>square</i>	{ <i>eyre</i>	<i>ne'er</i>

**ɛ:ə(r)** final unaccented.

*welfare*      *horsehair*      *somewhere*      *nowhere*

<sup>1</sup> Obsolete and dialectal.—ED.

**ɛiə** medial, the sound of **r** following it having disappeared.  
 Symbols for **ɛiə** :—*are, air, ear, ere, eir, ayer, ayor, ar, aire.*

<i>cares</i> [kɛiəz]	<i>wherefore</i> [ʍɛiəfo:(r)]	<i>mayors</i> [mɛiəz]
<i>stairs</i> [steiəz]	<i>theirs</i> [ðɛiəz]	<i>scarce</i> [skɛiəs]
<i>pears</i> [pɛiəz]	<i>prayers</i> [prɛiəz]	<i>aired</i> [ɛiəd]

### § 49. **eiə(r)** and **eiə**.

Very rare. Exx. :—

<i>layer</i> [leiə(r)]	<i>layers</i> [leiəz]
<i>player</i> [pleiə(r)]	<i>players</i> [pleiəz]

### § 50. **iə(r)**.

The combination **iɹ** does not exist in our language, the long vowel **i:** being always changed into the diphthong **iə** by **r** following.

**iə(r)** final, pronounced **iə** when not followed by a vowel in the next word, but **iər** when such is the case.<sup>1</sup>

<i>{ peer</i>	<i>veer</i>	<i>leer</i>	<i>queer</i>	<i>rear</i>	<i>blear</i>
<i>{ pier</i>	<i>{ sear</i>	<i>cheer</i>	<i>{ tear</i>	<i>drear</i>	<i>clear</i>
<i>{ beer</i>	<i>{ seer</i>	<i>jeer</i>	<i>{ tier</i>	<i>{ hear</i>	<i>mere</i>
<i>{ bier</i>	<i>{ sere</i>	<i>freer</i>	<i>near</i>	<i>{ here</i>	<i>sphere</i>
<i>{ deer</i>	<i>{ sheer</i>	<i>steer</i>	<i>gear</i>	<i>spear</i>	<i>{ we're</i>
<i>{ dear</i>	<i>{ shear</i>	<i>sneer</i>	<i>fear</i>	<i>smear</i>	<i>{ weir</i>

**iə(r)** final unaccented.

*compeer      reindeer      headgear*

**iər** followed by a vowel.<sup>2</sup>

<i>cheery</i>	<i>cheering</i>	<i>hearing</i>	<i>hearer</i>	<i>dearest</i>
<i>weary</i>	<i>steering</i>	<i>clearing</i>	<i>clearer</i>	<i>merest</i>

**iə** medial—no sound of **r** following. Note that in a few cases **r** is not written in our ordinary spelling.

Symbols for **iə** :—*eer, ear, ere, ier, eir, eere, eare, ea, eu.*

<i>peers</i>	<i>beard</i>	<i>tiers</i>	<i>veered</i>	<i>real</i>	<i>theatre</i>
<i>cheers</i>	<i>spheres</i>	<i>weird</i>	<i>feared</i>	<i>ideal</i>	<i>museum</i>

<sup>1</sup> Strictly **i:ə**—**i:** long lax (or open). <sup>2</sup> Here the **ə** element becomes quite faint.—*W.R.*

iə unaccented.

*compeers*                      *greybeard*

iə final.

*idea*                      *panacea*

§ 51. ɔɪ(r), ɔɪə(r) and ɔɪə.

ɔɪ(r) final. Rare. Pronounced ɔɪ when not followed by a vowel in the next word, but ɔɪr when such is the case. Exx. :—

*or*              *nor*              *for*              *your*<sup>1</sup>

ɔɪ(r) final unaccented.

*therefore*              *lessor*              *vendor*              *guarantor*

ɔɪr followed by a vowel.

<i>story</i>	<i>chorus</i>	<i>boring</i>	<i>soaring</i>	<i>pouring</i>
<i>glory</i>	<i>porous</i>	<i>storing</i>	<i>roaring</i>	<i>flooring</i>

ɔɪə(r) final, pronounced ɔɪə when not followed by a vowel in the next word, but ɔɪər when such is the case.

Symbols for ɔɪə(r) :—*ore, oar, our, oor, uor, or, oer, awer.*

<i>ore</i>	<i>core</i>	<i>shore</i>	<i>store</i>	<i>roar</i>	<i>floor</i>
<i>pore</i>	<i>gore</i>	<i>lore</i>	<i>swore</i>	<i>hoar</i>	<i>fluor</i>
<i>bore</i>	<i>wore</i>	<i>yore</i>	<i>oar</i>	<i>pour</i>	<i>corps</i>
<i>more</i>	<i>fore</i>	<i>score</i>	<i>boar</i>	<i>four</i>	<i>o'er</i>
<i>tore</i>	<i>sore</i>	<i>snore</i>	<i>soar</i>	<i>door</i>	<i>drawer</i>

ɔɪə final occurs in

*Noah*              *boa*

ɔɪər medial does not occur in my pronunciation.

§ 52. ouə(r) and ouə.

Very rare. Exx. :—

<i>lower</i> [louə(r)]	<i>lowering</i> [louəɪŋ]
<i>rower</i> [rouə(r)]	<i>lowers</i> [louəz]
<i>mower</i> [mouə(r)]	<i>lowered</i> [louəd]

<sup>1</sup> ɔɪə has by no means driven out uɪə (or Uɪə, with open Uɪ).—W.R.

§ 53. *uə(r)* and *uə*.

The combination *uɪr* never occurs in English, the long vowel *uɪ* being always changed into the diphthong *uə* by *r* following.

*uə(r)* final, pronounced *uə* when not followed by a vowel in the next word, but *uər* when such is the case.

<i>poor</i>	<i>sure</i>	<i>truer</i>	<i>doer</i>
<i>moor</i>	<i>tour</i>	<i>brewer</i>	<i>wooer</i>

*uər* followed by a vowel.<sup>1</sup>

<i>poorest</i>	<i>tourist</i>	<i>boorish</i>	<i>assuring</i>
<i>surest</i>	<i>touring</i>	<i>mooring</i>	<i>pleurisy</i>

*uə* medial—no sound of *r* following. Notice that in a few cases *r* is not written in our ordinary spelling.

Symbols for *uə*:—*oor*, *ure*, *our*, *ewer*, *oer*, *oer*, *oore*, *ue*, *ua*.

<i>boors</i>	<i>assured</i>	<i>brewers</i>	<i>wooers</i>	<i>fluent</i>
<i>moors</i>	<i>gourd</i>	<i>doers</i>	<i>moored</i>	<i>truant</i>

*r* after the Short Vowels.

§ 54. *ər*.

*ər* is always unaccented.

*ər* final, pronounced *ə* when not followed by a vowel in the next word, but written full length.

<i>beggar</i>	<i>seller</i>	<i>centre</i>	<i>leisure</i>	<i>martyr</i>
<i>collar</i>	<i>baker</i>	<i>metre</i>	<i>measure</i>	<i>conquer</i>
<i>grammar</i>	<i>runner</i>	<i>sailor</i>	<i>honour</i>	<i>liquor</i>
<i>cellar</i>	<i>reader</i>	<i>tailor</i>	<i>labour</i>	<i>Cheshire</i>

*ər* followed by a vowel.

<i>around</i>	<i>marine</i>	<i>mystery</i>	<i>inventory</i>
<i>aright</i>	<i>narrate</i>	<i>gallery</i>	<i>surround</i>
<i>arrest</i>	<i>library</i>	<i>generous</i>	<i>surrender</i>
<i>baronial</i>	<i>contrary</i>	<i>interrupt</i>	<i>injury</i>
<i>parental</i>	<i>solitary</i>	<i>history</i>	<i>armoury</i>

<sup>1</sup> I make this long open U with hardly any *ə*.—*W.R.*

## § 55.

ar.	ær.	er.	ir.
<i>hurry</i>	<i>marry</i>	<i>merry</i>	<i>miracle</i>
<i>curry</i>	<i>tarry</i>	<i>error</i>	<i>irritate</i>
<i>currant</i>	<i>carry</i>	<i>peril</i>	<i>myriad</i>
<i>worry</i>	<i>carrot</i>	unaccented.	unaccented.
<i>nourish</i>		<i>pERennial</i>	<i>IRascible</i>
			<i>IRRational</i>
			<i>mIRaculous</i>
			<i>ERection</i>

or.	or.	ur.
<i>sorry</i>	unaccented.	<i>courier</i>
<i>horrid</i>	<i>vORacious</i>	unaccented.
<i>forehead</i>	<i>adORation</i>	<i>adjuRATION</i>
<i>majority</i>	<i>abORigines</i>	<i>hURrah</i>
<i>quarry</i>		

*r* final never occurs after any short vowel except *ə*.

*r* after the Triphthongs *aiə*, *auə*, *ɔiə*, *juə*, and the Diphthongs *ai*, *ju*.

§ 56. *aiə(r)*, *aiə* and *air*.

In all the following examples *r* final is silent unless followed by a vowel in the next word, but it is written in every case.

*aiə(r)* final.<sup>1</sup>

<i>fire</i>	<i>tire</i>	<i>pyre</i>	<i>buyer</i>	<i>briar</i>
<i>mire</i>	<i>wire</i>	<i>higher</i>	<i>liar</i>	<i>prior</i>
<i>hire</i>	<i>lyre</i>	<i>crier</i>	<i>friar</i>	<i>choir</i>

*aiə(r)* followed by a vowel.

<i>miry</i>	<i>fiery</i>	<i>tiring</i>	<i>hiring</i>
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*aiə* followed by a consonant. No sound of *r*.

<i>tired</i>	<i>hired</i>	<i>fires</i>	<i>buyers</i>	<i>trial</i>	<i>denial</i>
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<sup>1</sup> Some reduce this to *aiə*.—*W.R.*

**air** only in unaccented syllables. Rare.

*IRate*

*IRonical*

§ 57. **auə(r)** and **auə**.

**auə(r)** final.

<i>our</i>	<i>{flour</i>	<i>tower</i>	<i>shower</i>
<i>sour</i>	<i>{flower</i>	<i>power</i>	<i>plougher</i>

**auər** followed by a vowel.

<i>sourest</i>	<i>flowering</i>	<i>towering</i>
<i>floury</i>	<i>showery</i>	<i>overpowering</i>

**auə** followed by a consonant. No sound of **r**.

<i>hours</i>	<i>towers</i>	<i>soured</i>	<i>flowered</i>	<i>allowance</i>
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§ 58. **ɔiə(r)** and **ɔiə**.

These are very rare.

**ɔiə(r)** final.

<i>destroyer</i>	<i>employer</i>
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**ɔiə** before a consonant. No sound of **r**.

<i>destroyers</i>	<i>employers</i>	<i>loyal</i>
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§ 59. **ju:ə(r)**, **ju:ə** and **jur**.

**ju:ə(r)** final.<sup>1</sup>

<i>pure</i>	<i>lure</i>	<i>cure</i>	<i>ewer</i>	<i>sewer</i>	<i>fewer</i>
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**ju:ər** followed by a vowel.<sup>1</sup>

<i>purest</i>	<i>luring</i>	<i>curing</i>	<i>enduring</i>
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**ju:ə** followed by a consonant. No sound of **r**.<sup>1</sup>

<i>lured</i>	<i>cured</i>	<i>cures</i>	<i>sewers</i>	<i>dual</i>
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**jur** only in unaccented syllables. Rare.

*dURATION*

*PENURY*

<sup>1</sup> I have long open **U** here.—*W.R.*



### III

## ENGLISH ANALYSIS

### THE CONSONANTS

§ 60. It is convenient to begin with the study of the consonants, because they are more easily described and classified than the vowels.

Consonants are formed by stopping or squeezing the breath after it has left the larynx, except in the case of the sound *h*, and the glottal stop, used in German. These are formed by squeezing or stopping the breath in the larynx itself.

There is no sharp line of demarcation between consonants and vowels.

The English consonants are twenty-three in number, besides the two composite consonants *tʃ* and *dʒ*. So as our alphabet does not furnish a symbol for each of them, we employ the six new letters, *ŋ*, *ʌ*, *θ*, *ð*, *ʃ* and *ʒ*, which represent *ng* in *sing*, *wh* in *what*, *th* in *thin*, *th* in *then*, *sh* in *fish*, and *ge* in *rouge*, respectively.

§ 61. **Names of the Consonants.**—It is necessary, in studying the consonants, to practise sounding them alone, without any vowel; but in class teaching, and whenever we speak of the consonants, we want some names that are distinctly audible. So they should be called *pə*, *bə*, and so on, as in the words *parental*, *balloon*, the following vowel being sounded as gently as possible.

One of the names will be found difficult, and will require a little practice, namely *ŋə*, for in English *ŋ* is never met with at the beginning of a word or syllable, though it occurs at the

beginning of words in other languages, as for instance in the names of certain places in New Zealand.

Imitate *-nger*, the conclusion of the word *singer*, taking care not to pronounce the double sound *ŋg*, as in *finger*, which is written phonetically *fɪŋgə(r)*.

§ 62. **The Consonants classified. Stops and Continuants.**—(Refer to the table on p. xvi.) It has been stated above that in forming consonants the breath is stopped or squeezed, and the difference between stopping and squeezing the breath is very obvious when we compare the six stops, **p, b, t, d, k, g**, with any of the continuants, for instance with **s** and **ʃ**. We can prolong **s** and **ʃ** as long as we please, for the passage through the mouth is not completely closed, and the breath issues from it all the while; but in forming the six stops it is entirely closed, and opened again with an explosion. So they are sometimes called *shut* or *explosive* consonants, whilst such consonants as **s** and **ʃ** are called *continuants*.

### THE STOPS

§ 63. **Lip, Point and Back Consonants.**—The six stops may be classified according to the place where the breath is stopped. In the lip stops **p** and **b** it is stopped by closing the lips, in the point stops **t** and **d**, by the point of the tongue touching the upper gums, and in the back stops **k** and **g**, by the back of the tongue touching the soft palate. These three classes of consonants are sometimes called *labial*, *dental* and *guttural*.

§ 64. **Breathed and Voiced Consonants.**—The consonants **p, t** and **k** are called hard, whilst **b, d** and **g** are called soft, because in **p, t** and **k** there is a more forcible explosion of the breath. But this is not the most important point of difference between these two classes of consonants. The essential difference can be more easily appreciated if we study some of the open consonants or continuants. Take for instance **s** or **z** and prolong them. The sound of **s**, or hissing, is evi-

dently formed by the breath in the mouth. But in the prolonged **z**, or buzzing, a faint sound of voice, formed in the larynx, is distinctly heard at the same time. And the same thing may be very well observed in prolonging **f** and **v**. Also if **f** be suddenly stopped there is silence, but on stopping **v** we clearly hear a vowel sound like the *er* in *beaver* or *a* in *variety*. Again, if we try to prolong **b**, a faint sound is heard; but if we attempt to prolong **p**, there is no sound whatever till the lips part with a sudden explosion.

But perhaps the most convincing experiment of all is to prolong **z** or **v**, or any one of the soft continuants, whilst the ears are stopped. The buzzing sound formed in the larynx will then be heard very clearly indeed, as a loud noise, whilst it is altogether absent in the corresponding hard consonants, **s** and **f**.

The essential difference between the hard and soft consonants is, therefore, that the hard consonants are simply formed by the breath, whilst in the soft consonants there is a faint sound of voice. They are midway between the consonants and the vowels. And although the names *hard* and *soft* sound best, and are most convenient for general use, the two classes are more accurately described as *breathed* or *voiceless* and *voiced* consonants.

It is of great importance to realise very distinctly the difference between voiced and voiceless consonants, for it at once furnishes a key to several sounds which do not exist in English, *e.g.*, to the German *ch* in *ich*, which is a voiceless **j**, to the French voiceless **l** and **r**, and even to the terrible Welsh *ll*, which is only a voiceless **l**, and presents no difficulty to those who have learnt this secret.

To sum up, we may distinguish the six stops as follows:—

1. The hard lip stop, **p**.
2. The soft    ,,    ,,    **b**.
3. The hard point   ,,    **t**.
4. The soft    ,,    ,,    **d**.
5. The hard back    ,,    **k**.
6. The soft    ,,    ,,    **g**.

## THE LIQUIDS

§ 65. **The Nasal Consonants.**—We have in English three nasal consonants, the lip nasal **m**, the point nasal **n**, and the back nasal **ŋ**. They resemble the stops in having the mouth aperture completely closed, and correspond exactly with the lip, point, and back stops respectively as to the place of closure. Like the soft stops **b**, **d** and **g**, they are voiced.

There is only this difference between them and the soft stops, that the passage through the nose is left open, the soft palate being lowered so as to allow the breath to pass up behind it and escape through the nostrils. It is therefore possible to prolong them. A cold in the head, by stopping up the nose passage, makes it difficult to pronounce the nasals, so that we are apt to substitute for them the corresponding soft stops, **b**, **d** and **g**.

§ 66. **The Back Nasal ŋ and the Symbol ng in Ordinary Spelling.**—To prevent confusion between the back nasal **ŋ** in *sing*, *singer*, and the symbol *ng*, which in ordinary spelling has various uses, it will be well to refer to the exx. of *n* used for **ŋ** in § 20, and to observe that in ordinary spelling *nk* always has the value **ŋk**, whilst *ng* has four different values, namely **ŋ**, **ŋg**, **ng** and **ndʒ**. Examples:—

<i>nk</i> = <b>ŋk</b>	<i>ng</i> = <b>ŋ</b>	<i>ng</i> = <b>ŋg</b>	<i>ng</i> = <b>ng</b>	<i>ng</i> = <b>ndʒ</b>
<i>ink</i>	<i>sing</i>	<i>finger</i>	<i>engage</i>	<i>strange</i>
<i>sink</i>	<i>singer</i>	<i>anger</i>	<i>engrave</i>	<i>hinge</i>
<i>think</i>	<i>singing</i>	<i>hunger</i>	<i>ungraceful</i>	<i>lounging</i>
<i>thank</i>	<i>hang</i>	<i>longest</i>	<i>penguin</i>	<i>danger</i>
<i>tinker</i>	<i>hanging</i>	<i>angry</i>		<i>plunging</i>
<i>monkey</i>	<i>long</i>	<i>anguish</i>		<i>congestion</i>
<i>donkey</i>	<i>longing</i>	<i>language</i>		<i>ungenerous</i>

§ 67. **The Side Consonant l** is generally formed by closing the breath passage in the centre with the point of the tongue against the upper gums, and letting the breath escape at the two sides, so that the stream of breath is divided,

and it is often called a *divided consonant*. But some persons, myself among the number, let the breath escape on one side only, so it seems better to call it a *lateral* or *side* consonant.

The English **l** is voiced,<sup>1</sup> but voiceless **l** occurs in French and in Welsh.

§ 68. **The Trilled Consonant r.**—The letter *r* will be discussed in connection with the vowels (see §§ 106–114), but two important points concerning it must be noticed here by anticipation.

(1) In many words, which in our ordinary spelling are written with *r*, we hear a vowel sound, like the *ə* in *attend*, *villa*, which must not be mistaken for the consonant *r*. This is clearly heard in *boor*, *near*, *fire*, *our*, which may be compared with *boot*, *neat*, *fight*, *out*.

(2) The consonant *r* is never heard unless a vowel follows in the same or in the next word. So *r* is sounded in *rat*, *tree*, *merry*, *sorry*, *poor old man*, *dear Annie*, *never ending*, *far off*, but silent in *poor child*, *dear me*, *never mind*, *far distant*.

English *r*, like the point continuants, is formed with the point of the tongue against the roots of the teeth. The action of the tongue in forming it may be understood by observing how it is possible, by blowing on the lips, as babies sometimes do, to make them vibrate, so that the breath passage is alternately open and shut. This is a trill on the lips. The point of the tongue can be made to vibrate in like manner, which produces a prolonged *r*, and the uvula also can be trilled, this being the way in which *r* is pronounced by the Parisians, and in many parts of France and Germany.

It has been asserted that English *r* is not a trill, but a simple continuant. Certainly in pronouncing it we do not repeatedly open and close the breath passage, but I think it may safely be affirmed that it is blown open just once, there being the same sort of flapping movement as in a prolonged trill, but not repeated. For English children who find it

<sup>1</sup> Voiceless **l** occurs in English also—through assimilation.—*W.R.*



difficult to pronounce **r** can learn to do so by practising first a prolonged trill with the point of the tongue ; so the name *trill* does not seem unsuitable.<sup>1</sup>

English **r** is voiced, but voiceless **r** occurs in French.

§ 69. **The Liquids.**—The nasals **m**, **n** and **ŋ**, with **l** and **r**, are commonly called *liquids*, and it is convenient to retain this name and to regard them as one group, intermediate between the stops on the one hand, and the continuants on the other, for they have two characteristics in common.<sup>2</sup> (1) They partially obstruct the breath passage, not closing it entirely like the stops, nor leaving a free channel for it through the mouth, like the continuants. And (2) they combine very readily with other consonants.

#### THE CONTINUANTS

§ 70. We have observed that, in the English stops and liquids, the place of closure in the mouth is either the lips, the point of the tongue against the upper gums, or the back of the tongue against the soft palate. But the English continuants are formed in six different places. Beginning, as before, with those which are formed by the lips, and arranging them in order according to the place of formation, we have six classes of continuants, namely, *lip*, *lip-teeth*, *point-teeth*, *point*, *front* and *throat* continuants.

We have no back continuants in English, but they exist in German, the hard back continuant being heard in *ach* and the corresponding soft sound in a common pronunciation of *Wagen*.

§ 71. **The Lip Continuants **ʌ** and **w**.**—These sounds differ from one another simply in that **ʌ** is hard or breathed, whilst **w** is soft or voiced. The sound **ʌ** occurs only at the beginning of words, and many persons—most Southerners indeed—never use this sound, but substitute for it the voiced consonant **w**. They pronounce *when* like *wen*, *whale* like *wail*, and so on. But those who generally omit this sound may sometimes be heard to utter it in an emphatic “*where?*”

**ʌ** and **w** are not simple lip continuants. We meet with

<sup>1</sup> I think it is. The essence of a trill is repetition.—*W.R.* I am of the same opinion.—*Ed.* <sup>2</sup> The term “liquid” seems to me of no value.—*W.R.*



these in German *Quelle* and south German *Wesen*. In the English **u** and **w** the lips and tongue take the same position as in the back-round vowel **u**: (*oo* in *pool*), that is to say, the lips are rounded,<sup>1</sup> not opened as a slit, but with the corners drawn together, and the back of the tongue is raised towards the soft palate. So they may be called *back-round continuants*. See §§ 86, 87.

In ordinary spelling it is the rule to use *u* for the sound **w** after *q* and *g*. Exx. of *u* pronounced as **w**:—*quen*ch, *qu*ick, *que*en, *angu*ish, *lang*uage, *persuade*.

The reason why *qu* stands for **kw** is that it is borrowed from Latin, and *u* is the Latin symbol for **w**. So Lat. *uinum* became Eng. *wine*.

§ 72. **The Lip-Teeth Continuants f and v.**—These form a pair of hard and soft consonants. Both are produced by pressing the lower lip against the upper teeth, so that the stream of breath passes between the teeth.

§ 73. **The Point-Teeth Continuants θ and ð.**—Refer to the examples given in § 22. These sounds are formed by placing the point of the tongue against the edges of the upper teeth, so that the breath passes between the teeth, as it does in **f** and **v**. The difficulty which foreigners and young children often find in producing these sounds may be overcome by observing their mechanism, which is really very simple. It is, however, generally very difficult for the ear to distinguish sounds which have not been acquired in infancy or childhood, so that these sounds are liable to be mistaken for **f** and **v**, or **s** and **z**, by foreigners who have not been carefully taught, even after a long residence in England; and the same mistakes are often made by young English children.

The distinction between the hard or breathed **θ** in *thistle*, *ether*, *sheath*, and the soft or voiced **ð** in *this*, *either*, *sheath*, is just the same as the difference between **f** and **v** or any other pair of hard and soft consonants, though the fact may be overlooked, as we use the same symbol *th* for them both.

There are many instances in which we end a noun with **θ**, and the corresponding verb with **ð**, whilst the plural noun

<sup>1</sup> This rounding is common in French, but unusual in English.—*W.R.*

ends in *ðz*, just as *f* is changed into *v* in similar cases. Examples:—

<i>f</i>	<i>v</i>	<i>vz</i>
<i>thief</i>	<i>thieve</i>	<i>thieves</i>
<i>shelf</i>	<i>shelve</i>	<i>shelves</i>
<i>θ</i>	<i>ð</i>	<i>ðz</i>
<i>wreath</i>	<i>wreathe</i>	<i>wreaths</i>
<i>bath</i>	<i>bathe</i>	<i>baths</i>

§ 74. **The Point Continuants *s* and *z*.**—These are formed by placing the point of the tongue close to the upper gums; but they differ from *t* and *d* in that the tongue does not quite touch the gums. A little channel is left for the breath. *s* is the most clearly audible of all the consonants, and can be distinctly heard without any vowel, as in hissing, or in the French and German *pst*.

The only difference between *s* and *z* is that *z* is voiced and *s* is not. Our frequent use of the symbol *s* for the sound *z* is confusing, and obscures the fact that we have two different plural terminations where to the eye there is but one, *e.g.*, in *cats*, *s*, and in *dogs*, *z*. See further in § 118.

§ 75. **The Point-Blade Continuants *ʃ* and *ʒ*.**—The formation of *ʃ*, and of the corresponding voiced consonant *ʒ*, is very differently explained by different writers. If I had regard to English only, I should venture to call them *Blade Continuants*, as being formed not only with the point of the tongue, but with the blade as well, but they seem to be differently formed in different languages.<sup>1</sup> The blade is the part of the tongue immediately behind the point. In forming them I myself, and I believe English people generally, raise the blade as well as the point, and draw the tongue a little farther back than for *s* and *z*.

*s*, *z*, *ʃ* and *ʒ* are commonly called *sibilants*, on account of their hissing sound. Observe that *ʒ* is the same as French *j* in *je*.

<sup>1</sup> They are called Point-Blade Continuants in the present edition. Miss Soames called them Point Continuants, just as *s* and *z*.—ED.

It seems pretty clear that English people in general form *ʃ* and *ʒ* as *I* do, with the blade of the tongue, so that they are farther back than *s* or *z*, because when the point-sounds *s* or *z* are followed by the sounds *i* or *j*, formed with the middle of the tongue, the *s* or *z* is transformed into *ʃ* or *ʒ*, and the *i* or *j* frequently disappears. In such cases there is evidently a compromise, and the tongue has unconsciously taken an intermediate position, between that for *s* or *z* on the one hand and *i* and *j* on the other.

We have examples of this change in common endings *-sion* and *-cial*, for the endings of such words as *mission*, *vision*, *social* are pronounced *-ʃən*, *-ʒən*, and *-ʃəl*.

The sound *ʒ* was noticed in English as far back as the year 1688 (Sweet, *Hist. of English Sounds*, p. 267), and Prof. Skeat says that in *pleasure* and *leisure* it is still older.

§ 76. **The Voiced Front Continuant *j*.** We form *j* by raising the *middle*, technically called the *front*, of the tongue, and bringing it near the hard palate. The tongue is in fact for a moment in the same position as for the vowel *i*. In some words the distinction between *j* and the short vowel *i* is not very clearly marked.

There are many common endings, such as *-ion*, *-ious*, in which *i* is sometimes silent, or it may be pronounced as *j* or as *i*. After *r*, it is generally pronounced as *i*. Exx. :—

Silent <i>i</i>	<i>i</i> = <i>j</i>	<i>i</i> = <i>i</i>
<i>gracious</i>	<i>bilious</i>	<i>victorious</i>
<i>motion</i>	<i>onion</i>	<i>criterion</i>
<i>judicial</i>	<i>labial</i>	<i>material</i>

The corresponding hard or breathed consonant, which is similar to the German "*ich*" sound, is heard occasionally in such English words as *huc*, *human* and *pure* [*çur*, *çurmən*, *pçurə(r)*].

§ 77. **The Throat Continuant *h*.**<sup>1</sup> Some persons do not reckon *h*, or the glottal stop (ʔ), as consonants, because they are not formed in the supraglottal passages, but in the glottis itself, that is, in the opening between the vocal chords. But they do not seem to differ essentially from the other consonants, *h* being formed by squeezing the breath in the glottis, and (ʔ) by stopping it there, just as the other consonants are formed by squeezing or stopping it after it has left the larynx.

<sup>1</sup> Called Glottal Continuant in the first edition. As Prof. Rippmann remarks, there is also an oral *h*, formed by breath passing through the mouth, without approximation of vocal chords.—ED.

The opening of the glottis for the formation of **h** is shown in diagram IV. 2 on p. xxix.

§ 78. **The Composite Consonants *tʃ* and *dʒ*.**—It is not difficult to hear that each of these, though mostly spelt *ch* and *j*, is composed of two sounds, which are indicated in the phonetic spelling. Dr. Murray calls them consonantal diphthongs. In the phonograph the succession of sounds can be reversed, so that *tʃ* is heard as *ʃ + t*.

In ordinary spelling we sometimes symbolise the first part of these composite consonants correctly, using *tch* for *tʃ* and *dg* or *dge* for *dʒ*, as in *fetch*, *judgment*, *edge*, and we never use *j* at the end of a word, either *ge* or *dge* being put for it, as in *change*, *hinge*, *ridge*, *lodge*.

It is interesting to observe that the period when words spelt with *ch* were derived from the French may be determined by their pronunciation. Those borrowed at an early period are pronounced *tʃ*, as *chine* (spine), *rich*, but the later ones retain the present French pronunciation *ʃ*, like *machine*.

§ 79. **Syllabic Consonants.**—The consonants **m**, **n** and **l** are often so prolonged as to form a distinct syllable, as in *schism*, *open*, *bottle* [*sizm*, *oupn*, *bɒtl*], and they may then be called *vocal* or *syllabic*. **m**, **n** and **l** are always syllabic when they occur at the end of a word, preceded by a consonant, as in the exx. given above, or between two consonants, as in *oupnɒd*, *bɒtlɪd*. They are seldom syllabic in any other case, but in a few instances syllabic **n** is followed by a vowel, as in *strengthening*, *prisoner* [*streŋθɪnɪŋ*, *prɪznə(r)*].

#### THE VOWELS

§ 80. Vowels are voice-sounds modified by giving some definite shape to the passages above the glottis, but without audible friction. The breath is not stopped or squeezed as in forming a consonant, but the line of demarcation between vowels and consonants is not very clear.

The vowels will be found to present much more serious difficulties than the consonants, for several reasons. First, because the English vowels are not always easy to distinguish, but shade off imperceptibly into one another in many cases. Secondly, because our alphabet, originally intended for a

language with a much simpler vowel system, is quite inadequate to represent the numerous vowel-sounds of the English language. And lastly, because the five characters we have, and the digraphs formed by combining them, are used in such an haphazard manner that hardly any of them can be recognised as certainly intended to represent any particular sound.

We may observe, for instance, that *a* is used for nine different sounds, as in *father, fat, fate, fare, fall, want, any, villa, village*, and that there are no less than twenty-one different symbols for the sound *ei* in *fate*, namely, *a-e, a, ai, ay, aye, ah, ag-e, aig, aigh, ait, alf, ao, au, ei, ey, ea, eh, eye, eig, eigh, eigne*, as in *fate, lady, sail, may, played, dahlia, champagne, campaign, straight, trait, halfpenny, gaol, gauge, vein, they, break, eh, obeyed, reign, weigh, weighed*, and nearly as many for *u* in *pool*; see § 32.

The number of vowels and diphthongs for which Dr. Murray has provided symbols in the Oxford Dictionary, exclusive of those borrowed from French and German and not yet naturalised, is fifty-two; but for an elementary course of lessons on phonetics it seems sufficient to use twenty-four. The English vowels are peculiarly difficult to master, the French and German vowel systems being much more simple; but students who proceed at once to these without first learning to distinguish accurately the sounds of their mother tongue, will in all probability introduce the English vowels unawares into their French and German, and are not likely to acquire a correct pronunciation of these or of any other foreign languages.

§ 81. **New Symbols for the Vowels.**—It is obvious, from what has been already stated, that to represent twenty-four vowels and diphthongs a number of new symbols must be employed, and that students must be careful to observe the value of these symbols, and to remember that the same symbol always stands for the same sound.

Before attempting to classify the vowels, or to study them in detail, the keywords on p. xvii should be learnt by heart, and then the names of the vowels themselves, as this is the easiest way of committing them to memory. The vowels are copiously illustrated in §§ 25-44.



§ 82. **Pronunciation of  $\epsilon i$ .**—One name, that of  $\epsilon i$  in *fairy*, **fæiri**, will be found difficult to pronounce, for we are always accustomed to follow it with the sound **r**, as in *fairy*, or **ə** as in *fair*, *air*, where the last sound is like **ə** in *villa*. Try to pronounce *air* without this final **ə**, and to keep the  $\epsilon i$  pure and unchanged. This is a useful exercise, because the sound required is practically the same as the French *ê* or *è* in *même*, *zèle*, etc.

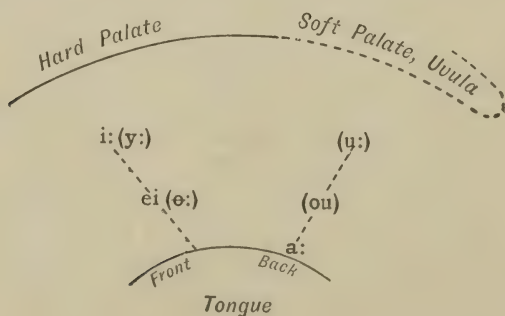
### THE FIVE PRINCIPAL VOWELS

§ 83. The best key to the classification of the vowels is the mastery of the five principal ones, namely **a**, **ei**, **i**, **ou**, **u**, as in *father*, *fate*, *feet*, *pole*, *pool*, [**fæ**ðə(r), **feit**, **firt**, **poul**, **purl**]. These are approximately the sounds given to *a*, *e*, *i*, *o*, *u* in German, Italian, and most continental languages, so that it seems appropriate to use digraphs beginning with *a*, *e*, *i*, *o*, *u*, to represent them.

We may observe also that these five sounds are represented in the Continental fashion in some English words, e.g., in *father*, *vein*, *machine*, *soul*, *rule*, and that we meet with *ey* in *they*, *grey*, *obey*, and *ow* in a great many words, such as *bowl*, *flow*, *grow*.

It may be useful to remember that the symbols used for **a**, **ei**, **i**, **ou**, **u**, by the Indian Government and the Church Missionary Society, in geographical names and native names in general, are *â*, *ê*, *î*, *ô*, *û*.

This diagram shows the position of the tongue in forming the five principal vowels.



§ 84. *a:* in *father*.—When we sound *a:* in *father* the tongue is lowered, and the mouth passage is wide open, so it is called an *open vowel*; and it is reckoned one of the *back vowels*, although the back of the tongue is not raised in forming it. Dr. Jespersen, in his *Articulations of Speech Sounds*, observes that it is rightly called a back vowel, because, although the back of the tongue is not absolutely as high as the middle, it is at the back that the tongue is nearest to the palate, so that this is the place of greatest narrowing, and the vowel should be named accordingly. It is sometimes called the *Italian a*, and it is a favourite sound with singers. The symbol most commonly used for it in English is *ar*, as in *hard*, *cart*, etc. See § 25.

§ 85. *ei* in *fate* and *i:* in *feet*.—It is very obvious that when we pass from *a:* to *i:* we raise the lower jaw considerably. But the sound can be produced without thus closing the jaws; and if by an effort we keep down the lower jaw, we can see that the tongue rises and approaches very near to the hard palate. It is the so-called front of the tongue which rises most, that is, the part just in front of the centre, so *i:* is called a *front vowel*. And in forming *ei* the jaw and the same part of the tongue are raised, but not quite to the same extent; so *ei* likewise is called a *front vowel*, and distinguished from *i:* as being *half-closed*, whilst *i:* is said to be closed.

*ei* and *i:* are sometimes called *palatal vowels*, and this name may serve to remind us of their relation to the palatal consonant *j*, which is formed by placing the tongue in nearly the same position as for the vowel *i:*.

§ 86. *ou* in *pole* and *u:* in *pool*.—The most obvious fact when we pass from *a:* to *u:* is that the lips are contracted and the corners of the mouth drawn towards one another, so that it approaches the form of a circle, and that at the same time the lower jaw is raised. This movement of the lips is called rounding, and *u:* is said to be a *round vowel*. *ou* is formed in the same way, but the lips are not so much contracted, and the jaw is not so much raised. It is intermediate between *a:* and *u:*, and is called *half-closed*, whilst *u:* is said to be *closed*.

But another movement takes place in forming *ou* and *u:*, which is not so obvious as the process of rounding. Ventrilo-



quists can produce **ou** and **u:** tolerably well without moving their lips at all, and there are some few lazy people who always pronounce them in this fashion ;<sup>1</sup> but whether the lips are rounded or not, the back part of the tongue is always raised in forming these vowels and brought near the soft palate for **u:**, and not quite so near for **ou**, as shown in the diagram. They are therefore called *back-round vowels*.

The consonants **ɱ** and **w** are related to **u:**, as **j** is to **i:**, being formed by placing the lips and tongue in the same position as for **u:**.

Observe how the five principal vowels, **ɱ**, **ei**, **i:**, **ou**, and **u:**, are placed and named in the scheme on p. xxiv. That scheme does not pretend to scientific accuracy, but it seems to be the most convenient way of exhibiting the vowels in a tabular form.

§ 87. **ei and ou are not Pure Vowels.**—**ei** and **ou** are so far from being pure vowels that they might be classed with the diphthongs.<sup>2</sup> But they are the best representatives we have of the close **e** and **o** of French, German and Italian, and it is convenient to find a place for them amongst the vowels.

The best way to convince oneself that **ei** in *fate* becomes gradually closer, and ends in a sound approaching to **i:**, whilst **ou** closes up and ends in a sound which is almost **u:**, is to observe how they are pronounced in singing by untrained singers. Such persons will be heard to pass rapidly to the close **i:** or **u:** sound, and to prolong it, producing a very disagreeable effect. But a well-taught singer will hold the first and more open sound as long as possible, changing it just at the end of the note, and will be careful, in singing French, German and Italian, to keep the vowel quite pure and unaltered throughout.

It is important for all students of French and German to recognise the diphthongal character of **ei** and **ou**, for if they fail to do so, they will not succeed in pronouncing the close **e** and **o** of those languages, which must be kept pure to the end.

It is said that **ɱ**, **i:** and **u:** are diphthongal also, and that the only long vowel in English which is kept unaltered to the end is **ə:** in *burn*. But

<sup>1</sup> Anyone can do it, and very many do.—*IV.R.*    <sup>2</sup> See p. 19, note 3.—*ED.*

it seems to me that in the best southern English **ɑɪ** is not a diphthong, and that the change at the end of **ɪɪ** and **ʊɪ** is not obvious unless they are followed by a vowel, as in *seeing, doing* [**sɪɪjɪŋ, duɪwɪŋ**], when they certainly become closer at the end, and conclude with the sounds **j** and **w** respectively.<sup>1</sup>

§ 88. **ɛɪ** in *fairy* and **ɔɪ** in *Paul*.—In our ordinary spelling **ɛɪ** is always represented by some vowel or vowels followed by *r*, most frequently by *a* or *ai*, as in *Mary, fairy*, and the commonest symbol for **ɔɪ** is *or*, as in *port, corn, horse, lord*. See exx. of **ɛɪ** and **ɔɪ** in §§ 27, 30. As already observed, we must, in studying **ɛɪ**, learn to pronounce it without adding that sound of **ə** in *villa* which is heard after it in *care, pair, wear*, and, indeed, wherever the *r* is not followed by a vowel and trilled, as it is in *Mary*.

**ɛɪ** and **ɔɪ** differ from **ei** and **ou** respectively in being more open. In both cases the jaw and tongue are lowered, and in the case of **ɔɪ** the lips are less contracted. **ɛɪ** may be called a *half-open vowel*. It is practically the same as the French open *è* in *près, zèle*, etc. **ɔɪ**, on the other hand, is an abnormal vowel, having nothing corresponding to it in French or German, though it is often supposed to be the same as French **ɔ** in *homme*. It is, in fact, not only more open than **ɔ** in *homme*, but has the tongue even lower than for **ɑɪ** in *father*, so it must undoubtedly be reckoned as an *open vowel*.

We may regard the front vowels **ɛɪ, ei, ɪɪ**, and the back-round vowels **ɔɪ, ou, ʊɪ**, as forming two corresponding series of sounds, but with this irregularity, that **ɔɪ** is much more open than **ɛɪ**. Observe the position of **ɛɪ, ei, ɪɪ**, and **ɔ, ou, ʊɪ**, in the scheme on p. xxiv, and compare with the French vowels on p. xxv.

It would appear that one reason why the Bell-Ellis-Sweet vowel scheme differs so much from those adopted by foreign phoneticians, is that in English the abnormally open vowel **ɔɪ** in *Paul* is more open than **ɑɪ** in *father*. For in the Bell scheme **ɑɪ** is placed half-way between the open and the shut vowels, instead of being reckoned an open vowel, as it is by phoneticians in general. And it is not surprising that no one starting from a French or German basis has placed **ɑɪ** so high, seeing that in those languages there is no back-round vowel which has the tongue lower than **ɑɪ**.

<sup>1</sup> I agree about **ɑɪ**, but regard **ɪɪ** and **ʊɪ** as distinctly diphthongal in southern English, except before a vowel.—*W.R.*

§ 89 **æ** in *burn*.—This vowel, like **ɛ**, is always represented by some vowel followed by *r*. It has no particular symbol belonging to it, but is written *er*, *ir*, *or*, *ur*, as in *herd*, *bird*, *word*, *turn*, and in various other ways. See the exx. in § 26. As the tongue is in a position intermediate between that for a front or a back vowel, it is called a *mixed vowel*, and it is accordingly placed between the front and back vowels in the scheme on p. xxiv. Like **ɛ** it is *half-open*. We do not meet with it in French or German.

### THE SHORT VOWELS

§ 90. **Six Short Accented Vowels**.—It will be convenient to begin with the consideration of the short vowels in accented syllables, because there is great uncertainty about unaccented vowels, whilst the accented ones are clear and well defined.

We meet with six short vowels in unaccented syllables, namely **ʌ**, **æ**, **e**, **i**, **ɔ**, **u**, as in *putty*, *pat*, *pet*, *pit*, *pot*, *put*. These six accented vowels are always *close* or *stopped*, i.e., followed by a consonant in the same syllable, and as it is not easy to pronounce them alone,<sup>1</sup> it is convenient to give them the names **ʌt**, **æt**, **et**, **it**, **ɔt**, **ut**.

It is noticeable that we do not meet with any one of these short vowels in the French language, and that three of them, namely, **ʌ**, **æ**, **ɔ**, do not occur in German either. Observe also that each of the vowels **æ** and **ɔ** is more open than any sound of its own class, either in French or German.

§ 91. **Long and Short Vowels Compared**.—It is instructive to compare each of these short vowels with the long vowel most nearly corresponding to it, as in the following exx. :—

<b>æ</b>	and	<b>ʌ</b>	in	<b>bæ</b> n	and	<b>bʌ</b> n.
<b>ɛ</b>	„	<b>æ</b>	„	<b>mæ</b> ri	„	<b>mæ</b> ri.
<b>e</b>	„	<b>e</b>	„	<b>ge</b> it	„	<b>ge</b> t.
<b>i</b>	„	<b>i</b>	„	<b>fi</b> rt	„	<b>fi</b> t.
<b>ɔ</b>	„	<b>ɔ</b>	„	<b>pɔ</b> rl	„	<b>pɔ</b> li.
<b>u</b>	„	<b>u</b>	„	<b>pʊ</b> rl	„	<b>pʊ</b> l.

<sup>1</sup> Prof. Rippmann rightly doubts this.—ED.

If each of these six short vowels is prolonged, care being taken not to alter its character in any way, it will be found that every one of them differs more or less in formation and sound from the corresponding long vowel. This is not the case in French, where precisely the same sound may be long or short, and nearly all the vowels may be lengthened or shortened without altering their quality, as is shown in the table of French vowels on p. xxv. In German there is usually a difference between long and short vowels, as in English, but it is not necessary to make any difference except that of length between the long vowels in *lahm* and *mähen* and the short ones in *Lamm* and *Männer* respectively. The nature of the difference between the long and short vowels can be more conveniently discussed after we have examined each short vowel separately.

§ 92. **The Short Front Vowels**—æ in *pat*.—Note that the symbol for this vowel can easily be written without lifting the pen, and made quite distinct from ʌ, if the first part is made like a reversed e.

It is a common mistake to suppose that æ is the short vowel corresponding to ɑ: in *father*. In point of fact it is a front vowel, like ɛ: in *fairy*, but more open. It is not found in French or German. The German ʌ in *Mann* and French ʌ in *patte* differ from it and from one another. The short vowel which corresponds with ɑ: in *father* is German ʌ in *Mann*.

e in *net* may be called a *half-open* vowel, being decidedly more open than ei. It is intermediate between ei in *fate* and ɛ: in *fairy*.<sup>1</sup>

i in *pit* is the short vowel corresponding to ɪ, but it is by no means identical with it, as may easily be perceived if we prolong it, taking care not to alter the sound at all.<sup>2</sup> *Fill* and *feel*, *fit* and *feet*, differ in the quality of the vowel, as well as in its length; and it is sufficiently obvious that in the short vowel i the tongue is lowered, making it more open than ɪ.

The importance of distinguishing between the sounds ɪ and i is seen in the study of French, where the long and short i

<sup>1</sup> I regard it as middle e, i.e., the same as the first part of ei. <sup>2</sup> Long open I occurs in *dear*, *fear*, etc.—*W.R.*

differ only in length. The short *i* in *fini*, for instance, is just as close as long *i* in *livre*, and *fini* must not be pronounced with the open *i* of English *funny*, nor with the long vowel heard in *fee* and *knee*.

§ 93. **The Short Back-round Vowels**—*ɔ* in *pot*.—The vowel *ɔ* in *pot* is unknown in French and German. It is the short vowel corresponding with the long *ɔː* in *Paul*, and is pronounced with the tongue in the lowest position possible.

*u* in *put* is not a very common sound in English. It bears the same relation to *uː* as *i* does to *iː*, being decidedly more open than its corresponding long vowel *uː*.<sup>1</sup> The *u* of *pull* or *full* when prolonged is quite distinct from the long *uː* in *pool*, *fool*.

§ 94. **The Short Vowel** *ʌ* in *but*.—The symbol most frequently used for *ʌ* is *u*, but it is often represented by *o*, as in *son*, *dove*, *among*, *mother*. It is not found in French or German, and may be regarded as an abnormal vowel. Though a back vowel, it is not rounded.

On the distinction between *ʌ* and *ə*, which sound much alike, e.g., in *another* [*ənʌðə(r)*], see § 100.

The use of *o* in those words where it is pronounced as *ʌ* was introduced by the French, who substituted it for *u* from a desire for clearness in writing. *v* was then written *u*, and *ou* or *on* was clearer than *uu* or *un*; and we find accordingly that *o* is rarely used for *ʌ* except where it was introduced for the sake of clearness, e.g., before *v* or *n* or *m*, or after *m*. *Sovereign* was written for *suverain*, but the visible *o* has affected the pronunciation. For these remarks I am indebted to Prof. Skeat.

In some of the northern counties the vowels *ʌ* and *u* in *but* and *put* are very frequently interchanged; and as we have no distinctive symbols for these two sounds, but use *u* for them both, it is difficult to correct this provincialism.

95. **Relations of Long and Short Vowels**.—Refer to the tables of vowels on pp. xxiv-xxvii. In the coupling of long and short vowels there are some pairs which call for remark. It is sufficiently obvious that the vowels *iː* and *i*, *ɔː* and *o*, *uː* and *u*, as in *feet*, *fit*, *Paul*, *Polly*, *pool*, *pull*, must be reckoned as pairs; but the relationships of *e*, *æ* and *ʌ* are not so clear. The position of *e* is between *eɪ* and *ɛɪ*, but somewhat nearer

<sup>1</sup> Long open *U* occurs in *poor*, *sure*, etc.—*W.R.*



to  $\epsilon i$ .<sup>1</sup> Compare the sounds  $\epsilon i$  and  $e$  in *gate* and *get*, and  $\epsilon i$  and  $e$  in *fairy* and *ferry*. But as in all the cases where we unquestionably have a pair of long and short vowels, the short vowel is more open than the long one, it seems right to pair  $e$  with the closer  $\epsilon i$ , and to regard  $\text{æ}$  in *marry* as the short vowel corresponding to  $\epsilon i$  in *Mary*.

Again,  $\text{ə}$  in *burn* is not formed in the same place as  $\text{ʌ}$  in *bun*. It is, however, so difficult, for English people at least, to pronounce a short accented vowel in a mixed position, that the attempt to shorten  $\text{ə}$  apparently results in the short back vowel  $\text{ʌ}$ , a little more open than  $\text{ə}$ , and decidedly farther back.

§ 96. **Narrow and Wide Vowels.**—There seems also to be another difference between the long and short vowels in English and German. In the Bell-Ellis-Sweet system,  $i$ ,  $\text{ɔ}$ ,  $u$  are called wide vowels, because in them the tongue is said to be relaxed and widened, whilst in the corresponding long vowels Dr. Sweet says it is “bunched up,” and these vowels are called narrow. In the Bell system great importance is attached to this distinction, and all the vowels are classified as narrow or wide, and arranged in separate tables accordingly. But Dr. Sweet acknowledges that in some cases it is difficult to distinguish between narrow and wide vowels, and we find not only the three great advocates of this system differing among themselves as to which vowels are narrow or wide, but Dr. Sweet himself has changed his mind as to the classification of a good many vowels since he wrote his *Handbook*, and the vowels in French *père* and *peur*, with many others, have been transferred from the narrow table of vowels to the wide, in his more recent *Primer of Phonetics*. Moreover, many phoneticians altogether refuse to recognise this distinction, and I have not thought it necessary, in my scheme of vowels, to separate the narrow and the wide.

For my own part, I agree with Dr. Sweet that the distinction is a real one, and I think he observes truly in the *Primer of Phonetics* that if we take a low-wide (*i.e.*, an open-wide) vowel such as  $\text{æ}$  in *man*, we can raise it through  $e$  in *men* to the high

<sup>1</sup> Questioned by Prof. Rippmann. Cp. p. 49, note 1.—ED.

(close) position of *i* in *it*, without its ever running into the narrow vowel *e* in Fr. *été*. But in classifying narrow and wide vowels I should, like Prof. Jespersen, reckon all the English short accented vowels as wide, together with the German short accented vowels in *Sonne*, *können*, *dünn*, and all the long vowels in English and German as narrow, though Dr. Sweet considers *ʌ* to be narrow and *ɑː* to be wide.

This at least seems quite clear, that there is a difference of some sort between the long and short vowels in English and in German; for it cannot be accidental (1) that the short accented vowels are slightly more open than the corresponding long ones; (2) that it is very difficult to lengthen the short ones without altering their quality; and (3) that it is also difficult to pronounce them in open syllables. We always find them *stopped*, that is, followed by a consonant in the same syllable.

In an elementary work of this kind, not much can be done towards the settlement of a question which has so long caused perplexity and divisions among phoneticians; but the subject is interesting in itself, and has so much importance attached to it in the works of our three great English phoneticians, that it seems impossible to pass it over in silence. It is a question which still awaits solution.

#### UNACCENTED VOWELS

§ 97. The unaccented vowels must be discussed separately. They constitute a great difficulty in our language, for they are not easy to distinguish from one another, and persons whose ear is not trained by the study of phonetics imagine that in most cases they pronounce, or ought to pronounce, unaccented vowels according to the spelling, when in reality, whatever the spelling may be, we very seldom hear any vowel in unaccented syllables except these two: (1) *ə* as heard in *attend*, *portable*, *villa*, and (2) *i* as in *immense*, *plentiful*, *horrid*.

In this matter nothing can be learnt from the generality of pronouncing dictionaries, which are all quite misleading, except the large unfinished *New English Dictionary*, where they are very carefully distinguished. Prof. Trautmann has made a



very careful study of English unaccented vowels in his *Sprachlaute*, pp. 169-182.

A comparison of the frequency with which the different unaccented vowels occur shows that *ə* is extremely frequent, *i* frequent, *o* somewhat rare, and all the rest extremely rare.

§ 98. Examples of the very rare unaccented vowels will be found in §§ 25-59, and the student will do well to read them through before proceeding to consider *ə*, *i* and *o*. It will then be seen that—

(1) A large proportion of these examples are compound words, where there is a slight stress on the weaker syllable, as, for instance, in

ðeɪr'in	fə'tel	impoust	ʌn'dʒʌst
ə:θkweik	daʊnfə:l	inmoust	ti:kʌp

(2) Long vowels,<sup>1</sup> and also diphthongs, appear occasionally in initial syllables without any accent whatever, as in

sə:'kæstik	i:'kwəliti	pə:'tentəs	pou'etik <sup>2</sup>
pə:'teik	kri:'eiʃən	dʒu:'diʃəl	ai'di:ə
fə:'tiliti	ə:'θərɪti	kou'insidəns <sup>2</sup>	ju'nait

(3) The retention of a rare vowel in an unaccented syllable is sometimes due to assimilation, the vowel being the same as that of the accented syllable adjoining, as in

pəi'və:s	hʌbʌb	æ'l'pækə
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There are also some extremely rare cases which do not fall under any of the above rules, *e.g.* :—

plækəɪd	kənkri:t	kəmpækt (n.)	insekt
ædvə:s	impə:'teɪʃən	pri:sept	staɪpend

We may now turn to the commoner unaccented vowels, *ə*, *i* and *o*.

§ 99. **The Obscure Vowel *ə*** in *attend*, *portable*, *villa*, sometimes called the *natural* or the *neutral vowel*, is fully illustrated in §§ 33, 54. It would seem that English people in general fail to notice the existence of this vowel and confuse it with *æ* in *cat*, *man*, etc., for most dictionary makers use the same symbol for *æ* and *ə*, and yet the two vowels are quite

<sup>1</sup> Most of these vowels are half-long or short. <sup>2</sup> *o* instead of *ou*.—*W.R.*

different in formation and sound. It would be less surprising if it were mistaken for  $\Lambda$  in *putty*, which in sound, though not in formation, resembles it very closely.

$\text{ə}$  is called the *natural vowel* because it is formed when the vocal organs are in the position most easy and natural to them, and no effort is made to pronounce any vowel in particular. Speakers who hesitate use it to fill up gaps in their sentences. The tongue is in that intermediate position, with neither back nor front especially raised, which produces a *mixed* vowel, and about as high as for  $\text{e}$  in *pet*, so that it may be called *half-open*.

It is a curious fact that the natural vowels used in different languages to fill up gaps in speaking are not identical. The French natural vowel in *le*, which is slightly rounded, and the German one in *Sonne*, differ somewhat from the English  $\text{ə}$  and from one another, whilst Scotchmen use a prolonged close  $\text{e}$ , as in German *geh*.

§ 100. **The Distinction between  $\Lambda$  and  $\text{ə}$ .**—Although  $\Lambda$ , the so-called “*but*” vowel, and the obscure vowel  $\text{ə}$ , sound very much alike, they can almost invariably be distinguished by following the rule that  $\text{ə}$  has no accent whatever, whilst  $\Lambda$  has some sort of accent, primary or secondary. Some exceptions to this rule are given in § 34. **hAbAb** is a case of assimilation. Compound words which are felt to be compounds, such as *teacup*, *unfit*, *unkind*, and all words beginning with *un-*, have a slight stress on the weaker syllable, and should be written with  $\Lambda$ —**tɪkAp**, **ʌn'fit**, **ʌn'kaɪnd**, and so on; but compounds like *welcome*, which are not felt to be such, and where the weaker syllable consequently has no stress whatever, should be spelt with  $\text{ə}$ —**welkəm**.

Exx. of  $\Lambda$  and  $\text{ə}$  :—

$\text{ə}mAp$	$\Lambda n'd\Lambda n$	$k\Lambda r\text{ə}nt$	$\text{ə}n\Lambda\delta\text{ə}(r)$
$\text{ə}b\Lambda v$	$m\Lambda\delta\text{ə}(r)$	$h\Lambda ndr\text{əd}$	$\text{ə}b\Lambda nd\text{ə}ns$
$\text{əd}ʒ\Lambda st$	$s\Lambda m\text{ə}(r)$	$m\Lambda st\text{ə}(r)$	$\text{əd}ʒ\Lambda stm\text{ə}nt$
$\Lambda n'dʒ\Lambda st$	$k\Lambda l\text{ə}(r)$	$n\Lambda mb\text{ə}(r)$	$\Lambda n'k\Lambda mf\text{ət}\text{ə}bl$

§ 101. **Unaccented  $i$  and  $\text{ɪ}$ .**—There are two varieties of unaccented  $i$ . The  $i$  in *rabbit*, *frolic*, is practically the same as accented  $i$  in *bit*, *lick*; but a more open sound, intermediate

between *i* and *e*, is often used, *e.g.*, in the terminations **-iz**, **-id**, **-nis**, **-lis**, and the prefixes **in-**, **igz-**, **iks-**, and wherever *i* is final, or followed by a vowel.

For purposes of discussion, this open *i* may be written *ĩ*.

Exx. of *ĩ*, intermediate between *i* and *e* :—

fiʃĩz	fulnĩs	ĩnteil	fəli
wiʃĩz	gudnĩs	ĩngeidʒ	merĩ
weitiđ	restliſ	ĩgzist	meriə(r)
wəntiđ	frutliſ	ĩksiid	glə:riəs

All the cases where *ĩ* is used instead of *i* seem to be accounted for either by position or by spelling. By position when the vowel is final, as in **folĩ**, or followed by a vowel, as in **meriə(r)**, and by spelling in all other cases, such as **fiʃĩz**, **fulnĩs**, where *e* is written, and in aiming at *e* we produce a sound intermediate between *e* and *i*, but nearer to *i*.

Care must be taken in weak syllables to distinguish between *i* and *ə*. It is a bad fault, but a very common one, to pronounce *ə* instead of *i*, and one may often hear **ju:nəti**, **əbiləti**, and the like. Irish people also introduce *ə* into the terminations **-iz**, **-id**, **-nis** and **-lis**, pronouncing them **-əz**, **-əd**, **-nəs**, **-ləs**.

§ 102. **Short o in *pillow*.**—This vowel differs slightly from the long **ou** in *pole*, *low*, being more open and mixed than the first part of **ou**, whilst the second part of **ou** is hardly heard.<sup>1</sup> It is most usually found at the end of words, or in the last syllable followed by a consonant, as in *follow*, *hero*, *followed*, *heroes* [**fəlo**, **hi:əro**, **fəlod**, **hi:əroz**].<sup>2</sup> When it occurs in initial or medial syllables, as in **prosi:d**, **eləkjʊ:fən**, the syllables are always open, that is, they do not end in a consonant.

Unaccented **ou** may be distinguished from **o** by observing that this rare sound occurs only in compounds such as **inmoust**, **impoust**, where there is a slight stress upon it, or in initial syllables, with a vowel following, as in **kou'ə:rs**, **kou'əpəreit**.

**o** in final syllables should never be allowed to degenerate into *ə*. Careless speakers often pronounce **felə**, **wində**, and so on, and even add an *r*, saying **ðə windər iz oupp**.

<sup>1</sup> But it is not a mere short **o**, as is said in § 39. <sup>2</sup> Half-long before voiced sounds and very obviously diphthongal.—*W.R.*

Walker says that in his time *belæs* and *gælæs* for *bellows* and *gallows* were universal, but we have now returned to the forms *beloz*, *gæloz*.<sup>1</sup>

§ 103. *ě* and *ũ* in *survey* and *value*.—Besides *ī*, which has already been discussed, there are two other vowels in unaccented syllables for which no distinctive symbols need be used. For purposes of discussion they may be represented as *ě* and *ũ*. They are generally represented by *ey* and *u*.

*ě* is extremely rare. It is found in *survey* (sb.) and *essay* [*særvě*, *esě*], and bears the same relation to long *ei* in *fate* as *o* does to *ou*.<sup>2</sup>

*ũ* is more frequent, and occurs, like *ó*, in final syllables, open or close, and in initial and medial syllables which are open. It most frequently appears as part of the diphthong *juz*. It differs from *u* in *put*, and from unaccented *u* in *fulfil*, *wilful*, *manhood* [*mænhud*], etc., in being somewhat mixed.

Exx. of *ũ* :—

intũ	væljüd <sup>3</sup>	predʒũdis	inflũ'enʃəl
væljũ	vætjüz <sup>3</sup>	djũreiʃən	inflũəns
vætjũ	instrũmənt	mjũnifisənt	inkəŋgrũəs

#### DIPHTHONGS

§ 104. Diphthongs are not formed by simply pronouncing two vowels in succession. They begin with one vowel and end with another, but the change from one to the other is gradual. The vocal organs pass through all the intermediate positions, so that the sound is changing all the time, and it is therefore difficult, in some cases, to analyse them accurately.

The diphthongs *ɛiə*, *iɛə*, *ɔiə*, *uɛə*, occurring in *bear*, *bier*, *boar*, *boor*, are seldom met with except where *r* follows, so they will be discussed in connexion with that consonant, and *ei* and *ou*, which may be reckoned as diphthongs, have been explained already; so we have to consider here—

§ 105. The Diphthongs *ai*, *au*, *ɔi*, *juz*, as in *time*, *loud*, *noise*, *tune*. There is some diversity of opinion as to the elements of which these diphthongs are composed. The fact is that it is difficult to dwell upon the separate elements without

<sup>1</sup> *ou*.    <sup>2</sup> I should transcribe with *ei*.    <sup>3</sup> Half-long before voiced finals.  
—W.R.

altering their character. I should say that the result of a rough analysis, the only analysis of which children would be capable, is as follows :—

**ai** in **taim** = **ɑɪ** + **ɪ**.      **oi** in **noiz** = **ɔɪ** + **ɪ**.

**au** „ **laud** = **ɑɪ** + **ʊ**.      **jʊ** „ **tjurn** = **j** + **ʊ**.

But on analysing **ai** more carefully, we find that it lies between **ɑɪ** and **ɪ**, without quite reaching either extremity. The first sound in **ai** is the French **a** in *patte*, midway between **ɑɪ** and **æ**, for which we use the symbol **a**, and the last is **ɪ**, the vowel between **e** and **i**.

There are, however, three English words containing a diphthong which resembles **ai**, and yet is not quite identical with it, having the full sound of **ɑɪ** for its first element. It may be represented by **ari**, and is heard in *Isaiah*, *aye* and *ayah* [**ai'zariə**, **ari**, **ariə**].<sup>1</sup>

**au** is composed of **a** and the mixed vowel **ũ**, as in *prejudice*, *influence*, and **oi** of **ɔ** and **ɪ**.

**jʊ** in accented syllables is composed of **j** and **ʊ**, but **ju** in unaccented syllables, *e.g.*, in *regular* [**regjʊlə(r)**], consists of **j** and **ũ**. The sound of **u**, as in *put*, *fulfil*, is never heard in this diphthong, nor do we ever meet with the short form of **ju** in monosyllables or accented syllables.

So this is the more accurate analysis of these four diphthongs :—

**ai** = **ɑɪ** + **ɪ**.<sup>2</sup>      Accented      **jʊ** = **j** + **ʊ**.

**au** = **ɑɪ** + **ũ**.<sup>2</sup>      Unaccented      **ju** = **j** + **ũ**.

**oi** = **ɔɪ** + **ɪ**.

In words where unaccented **ju** is followed by **ə**, as in *annual*, *conspicuous* [**ænjuəl**, **kənsɪkjuəs**], **ju** is often reduced to **jw** and ceases to form a separate syllable. When such words have another syllable added to them, as in *annually*, *conspicuously* [**ænjwəli**, **kənsɪkɹjwəsli**],<sup>1</sup> **ju** is, I think, always reduced to **jw**.

Many phoneticians omit **jʊ**, **ju**, **jw** from among the diphthongs, and regard it simply as a combination of a consonant with a vowel, but it seems convenient to follow the example of Dr. Murray, who reckons it as a diphthong.

<sup>1</sup> Questioned by Prof. Rippmann,    <sup>2</sup> Prof. Rippmann disagrees.—ED.



## IV

## ENGLISH SYNTHESIS

§ 106. Combinations of *r* with Vowels, Diphthongs and Triphthongs.

aɪ	<i>jar</i>	dʒaɪ(r)	dʒaɪrɪŋ	dʒaɪd
	<i>star</i>	staɪ(r)	staɪrɪ	staɪz
əɪ	<i>fur</i>	fəɪ(r)	fəɪrɪ	fəɪz
	<i>stir</i>	stəɪ(r)	stəɪrɪŋ	stəɪd
ə	<i>beggar</i>	begə(r)	begəri	begəz
	<i>render</i>	rendə(r)	rendərɪŋ	rendəd
iə	<i>fear</i>	fiə(r)	fiərɪŋ	fiəz
	<i>steer</i>	stiə(r)	stiərɪŋ	stiəd
uə	<i>moor</i>	muə(r)	muərɪŋ	muəz
	<i>assure</i>	əʃuə(r)	əʃuərɪŋ	əʃuəd
aɪə	<i>fire</i>	faɪə(r)	faɪərɪŋ	faɪəd
	<i>prior</i>	praɪə(r)	praɪəri	praɪəz
auə	<i>sour</i>	sauə(r)	sauərɪst	sauəd
	<i>tower</i>	tauə(r)	tauərɪŋ	tauəz
juə	<i>cure</i>	kjuə(r)	kjuərɪŋ	kjuəz
	<i>lure</i>	ljuə(r)	ljuərɪŋ	ljuəz
ɛɪ, ɛɪə	<i>bear</i>	bɛɪə(r)	bɛɪrɪŋ	bɛɪəz
	<i>stare</i>	steɪə(r)	steɪrɪŋ	steɪəd
ɔɪ, ɔɪə	<i>roar</i>	rɔɪə(r)	rɔɪrɪŋ	rɔɪz
	<i>store</i>	stɔɪə(r)	stɔɪrɪŋ	stɔɪd

The following combinations are very rare :—

<i>eiə</i>	<i>player</i>	<i>pleiə(r)</i>		<i>pleiəz</i>
<i>ouə</i>	<i>lower</i>	<i>louə(r)</i>	<i>louəriŋ</i>	<i>louəd</i>
<i>ɔiə</i>	<i>employer</i>	<i>em'plɔiə(r)</i>		<i>em'plɔiəz</i>

## *r* IN COMBINATION WITH THE VOWELS

§ 107. The consonant *r* is the most perplexing element in our language. Dr. Ellis wrote in 1875 that after more than thirty years' study he was not certain whether he had yet mastered its protean intricacies; so it will need special attention on the part of the student.

The manner in which *r* is formed has been explained in § 68, and a large number of examples showing it in combination with the vowels will be found in §§ 45-59. The chief facts concerning it will, however, be more easily grasped by referring to the table at the head of this chapter, which shows the changes that take place in the inflections of words ending in *r*.

There is so much diversity of practice in the pronunciation of words written with *r* that it may be well to repeat that the pronunciation given here is my own, *i.e.*, that of an educated Southerner. The same alphabet can, however, be used to represent other pronunciations, as is shown in § 145.

§ 108. The chief points to be noticed are these :—

1. *r* is never heard unless a vowel follows it.—Accordingly, it will be seen on inspecting the table that *r* is written before a vowel in *jarring*, *starry* [*dʒa:riŋ*, *stari*], etc., but omitted when, in other forms of the same words, a consonant is added, as in *jarred*, *stars* [*dʒa:rd*, *sta:z*].

There is an apparent exception to this rule in such words as *barrel*, *barren*, *quarrel*, *sorrel*, which are often pronounced *bærɫ*, *bærŋ*, *kwɔ:ɫ*, *sɔ:ɫ*, but in these cases the *ɫ* and *ŋ*, being syllabic, are equivalent to vowels.

2. *All words ending in r have at least two forms. r* final is never heard unless a vowel follows in the next word.<sup>1</sup> So *r*

<sup>1</sup> And not always then : the absence of liaison in such cases seems to be increasingly common, especially before weak words.—*W.R.*



final is sounded in *stir* up, *render* an account, *fear* of punishment,<sup>1</sup> but silent in *stir* the fire, *render* thanks, *fear* nothing.

In this book the forms, *stə:(r)*, *rendə(r)*, *fɪə(r)*, and so on, are employed, except when followed by a consonant in the beginning of the next word, *r* final being enclosed in brackets, to indicate that it is sometimes silent.

We have an analogous case in the article *a* or *an*, where the *n* disappears before a consonant in the next word. And the same thing occurs frequently in French, where many final consonants are silent unless there is a *liaison* with a vowel in the word which follows.

3. *r* sometimes lengthens the vowels which precede it.

Compare for instance :—

<i>bad</i> and <i>bar</i>	<i>bæd</i> , <i>bɑ:(r)</i>
<i>bed</i> „ <i>her</i>	<i>bed</i> , <i>hə:(r)</i>
<i>bid</i> „ <i>stir</i>	<i>bid</i> , <i>stə:(r)</i>
<i>nod</i> „ <i>nor</i>	<i>nɒd</i> , <i>nə:(r)</i>
<i>bud</i> „ <i>fur</i>	<i>bʌd</i> , <i>fə:(r)</i>

It is only in unaccented syllables that we meet with a short vowel before final *r*, and that vowel is always the same, namely *ə*, whatever may be written in our ordinary spelling, e.g., in *pillar*, *centre*, *silver*, *sailor*, *honour*, *pleasure*, *martyr*.

4. *r* produces diphthongs and triphthongs. On referring to the table in § 106, it will be seen that *r* produces the four diphthongs *ɛɪə*, *ɪə*, *ʊə*, *uə*, besides *eɪə* and *ouə*, which are very rare, and three triphthongs, *aɪə*, *auə*, *juə*, besides the rare triphthong *ɔɪə*, all ending with the vowel *ə*, as in *villa*.

5. *These diphthongs and triphthongs remain when r disappears*, as may be seen by the exx. in the table. The *ə* which preceded the *r* is even more distinctly heard in *fears*, *moors*, *fires* [*fɪ:əz*, *mu:əz*, *faiəz*], where the *r* is silent, than in *fearing*, *mooring*, *firing*.

6. *The ə is often a separate syllable*, though not commonly reckoned as such. *Sere* is as truly a dissyllable as *seer*. Compare also the following exx. :—

<sup>1</sup> I should link *stir* up, but not necessarily *render* an account, or *fear* of punishment.—W.R.

<i>rear</i> and <i>freer</i>	<i>hour</i> and <i>shower</i>
<i>poor</i> „ <i>doer</i>	<i>flour</i> „ <i>flower</i>
<i>hire</i> „ <i>higher</i>	<i>pure</i> „ <i>ewer</i>
<i>lyre</i> „ <i>liar</i>	<i>cure</i> „ <i>skewer</i>

7. *ei* and *oi* are not always changed into *ɛiə*, *ɔiə* by *r* following them, so they are put last in the table as requiring more explanation. But the four vowels *ei*, *ix*, *ou*, *ux*,<sup>1</sup> and the four diphthongs *ai*, *au*, *oi*, *ju*, never have *r* immediately after them. The sound *ə*, as in *villa*, is always inserted before *r*.

This rule is never broken in accented syllables, but in unaccented syllables there are some rare exceptions. See *air* and *juir* in §§ 56, 59. In these cases the *r* belongs to the syllable which follows, and so is disconnected from the preceding *ai* or *ju*.

8. *English people often think they hear r when it is silent.* Many fancy that they hear it in such words as *fierce*, *fears*, *moors* [*fiɜs*, *fiɜz*, *muɜz*], when what they really hear is the sound *ə* as in *villa*. And, as Prof. Skeat has remarked, some even think that they hear it in *barn*, pronounced like the German *Bahn* [*bɔ:n*], and in *arms* and *lord*, when they sound exactly like *alms* and *laud* [*ɑ:mz*, *lɔ:d*]. But in such cases the *r* only serves to indicate that we pronounce the long vowels *ax* and *ɔx* instead of the short vowels *æ* and *ə*, as in *am* and *odd* [*æm*, *ɒd*].

9. *This occasions many mistakes in French and German.* For (1) Englishmen often fancy that they pronounce *r* when they really neglect to do so, and (2) they have a bad habit of inserting *ə*, either before it or as a substitute for it, pronouncing French *dire* and *pour* just like English *dear* and *poor*, and so on.

These are the principal points to be observed, but it may be useful to note some further details.

§ 109. *ixə*, *uxə*.—The diphthongs *ixə* and *uxə*, as in *peer*, *poor*, are not longer than the vowels *ix* and *ux*, from which they are derived, the first element being shorter than *ix* or *ux*. But in sound these first elements resemble the long vowels *ix* and

<sup>1</sup> See p. 19, note 3.—ED.

u: in *peel* and *pool* rather than the short i and u in *pit* and *put*, being much closer than these.<sup>1</sup> The length of the last element is variable, being shorter when followed by the sound of r, as in *peerage*, *poorest*, than when the r is silent. When the r is heard, this ə can hardly be reckoned as a separate syllable.

In some words i:ə has a tendency to change into jə:, that is, the stress is transferred to the second element, which is lengthened, whilst the first is so shortened as to become a consonant. *Ear* is often, and *year* almost always, pronounced exactly like *year* in *yearn* [jə:n], except that the final r is liable to be sounded when a vowel follows, and it is only by a special effort that any one can pronounce *year* as jɪə(r). And in like manner *here*, *near*, *dear* are often pronounced hjə:(r), njə:(r), djə:(r).

There is also in u:ə a tendency to become ɔ:, as in *your*, generally pronounced jə:(r), and rhyming with fə:(r). Compare also *Bournemouth* and *Eastbourne*, pronounced by some<sup>2</sup> bu:ənmaʊθ and ɪstbu:ən, and by others<sup>3</sup> bə:nməθ and ɪstbə:n. And it is not unusual to hear fə:(r) and fə:li for *sure* and *surely*, though this pronunciation is not to be recommended.

§ 110. aiə, auə, juə.—In these also the final ə is decidedly shortened when r follows, as in *fiery*, *flowering*, *purest* [faɪəri, flauəriŋ, pjʊəriʃt].

§ 111. ɛ:ə, ɔ:ə.—In these the first sounds are ɛ: and ɔ: as in *fairy* and *Paul*, but shortened. In ɛ:ə and ɔ:ə the second element, ə, is short and less distinct than at the close of i:ə, u:ə, aiə, auə, juə, so that it cannot be reckoned as a separate syllable.

The use of these diphthongs varies very much in the speech of different people; and also in the mouth of the same person the diphthongs ɛ:ə, ɔ:ə are liable to be reduced to ɛ: and ɔ: respectively when the word in which they occur is inflected, or even when its position in the sentence is changed, so that they are very perplexing. The following rules apply to my pronunciation, but are not of universal application.

ɛ:ə is distinctly heard when no r is sounded after it, but it

<sup>1</sup> I do not agree. <sup>2</sup> A few. <sup>3</sup> Most.—W.R.

is reduced to **ɛɪ** when the *r* is sounded on account of a vowel following in the same or in the next word, or at least the second part of the diphthong so nearly disappears as to be practically unnoticeable. So if we do not aim at a fixed spelling for each word we must for *bear*, *stare*, etc., write **bɛɪə**, **stɛɪə**, and so on, when such words are at the end of a sentence, or followed by a consonant in the next word, e.g., in *a black bear*, *to stare wildly*, and **bɛɪr**, **stɛɪr** when the next word begins with a vowel, as in *bear it*, *do not stare at him*.

When these words ending in **-ɛɪə(r)**, or, to speak more exactly, in **-ɛɪə** or **-ɛɪr**, are inflected, they follow the same rule, and we have **ɛɪr** before a vowel and **ɛɪə** before a consonant; so we pronounce and write **ɛɪr** in *bearing*, *staring* [**bɛɪrɪŋ**, **stɛɪrɪŋ**], and **ɛɪə** in *bears*, *stares* [**bɛɪəz**, **stɛɪəz**].

It is a curious fact that in the word *girl* a sound is often heard intermediate between **ɛɪə** and **əɪ**. The dictionaries give **əɪ**, making it rhyme with *pearl*, and that is the pronunciation I myself aim at, but my friends tell me I really pronounce it differently, something like **ɛɪə** in *pear*. And certainly this intermediate sound is the prevailing one amongst cultivated people, whilst some of them definitely pronounce it **ɛɪə**, as if it were spelt *gairl*.<sup>1</sup>

**ɔɪə** is not so often heard as **ɛɪə**, being noticeable only when such a word as *roar*, *store* is at the end of a sentence, in which case the *r* of course disappears. So in *I heard the lion roar*, *Give me some more*, *Shut the door*, we hear **rɔɪə**, **mɔɪə**, **dɔɪə**. But if such words are followed by another word, or inflected, the **ə** disappears; and if it is a vowel that follows, we hear **ɔɪr**, as in *Give me some more ink* [**mɔɪr**], *roaring*, *storing* [**rɔɪrɪŋ**, **stɔɪrɪŋ**], or if a consonant, simply **ɔɪ**, as in *Give me some more pens* [**mɔɪ**], *roared*, *stored* [**rɔɪd**, **stɔɪd**].

All such words as *roar*, *store*, *door*, *pour* have therefore in reality three different forms, according to position, ending in **ɔɪə** when final, in **ɔɪr** when followed by a vowel, and in **ɔɪ** when followed by a consonant.

As the different forms of the words we write with the endings **ɛɪə(r)** and **ɔɪə(r)** are difficult to remember, it may be convenient to arrange some of them in a tabular form, to show

<sup>1</sup> *geɪl* seems to me much the most common.—*W.R.*

more clearly how the pronunciation is affected by their position in the sentence.

	Before a vowel.	Before a consonant.	Final.
<i>bear</i>	bɛɪr	bɛɪə	bɛɪə
<i>pear</i>	pɛɪr	pɛɪə	pɛɪə
<i>wear</i>	wɛɪr	wɛɪə	wɛɪə
<i>boar</i>	bɔɪr	bɔɪ	bɔɪə
<i>hoar</i>	hɔɪr	hɔɪ	hɔɪə
<i>soar</i>	sɔɪr	sɔɪ	sɔɪə

Examples:—*Bear up* [bɛɪr]. *Bear no malice* [bɛɪə]. *More than I can bear* [bɛɪə]. *The wild boar is fierce* [bɔɪr]. *The boar was killed* [bɔɪ]. *He caught a wild boar* [bɔɪə].

§ 112. **ɔɪ(r) in Weak Words and Syllables.**—In the weak words *or*, *nor*, *for*, *your*, and in the unaccented final syllables of *therefore*, *wherefore*, *lessor*, *vendor*, *guarantor*, we have the ending **ɔɪr**<sup>1</sup> before a vowel and **ɔɪ** in other cases, but **ɔɪə** is seldom or never heard.

§ 113. **eiə, ouə, ɔiə.**—Although **ei** and **ou** are among the commonest vowels in our language, all these combinations are extremely rare, for before **r** it is much easier to pronounce the corresponding open vowels **ɛɪ** and **ɔɪ**. And the combinations **ɛɪr**, **ɔɪr** are unknown in English, it being still more difficult to pass from **ei** or **ou** to **r** without inserting **ə**. Great care must therefore be taken in pronouncing such German words as *schwer*, *Ohr*, (1) to avoid the open vowels heard in *bear* and *boar*, and (2) not to insert **ə** after **e(i)** and **o(u)**. It used to distress my excellent German mistress, *Frau Flohr*, very much, that her pupils would persist in pronouncing her name just like the English word *floor*.<sup>2</sup>

§ 114. **Varieties of Pronunciation** in words spelt with *r*. It may be well to show how the alphabet used here can be employed to represent some varieties of pronunciation in words spelt with *r*. To represent

<sup>1</sup> Also **ɔ(r)**—short.—*W.R.* <sup>2</sup> **ɛɪə** and **ɔɪə** (**ɛɪ** and **ɔɪ** less open than in English), in German words such as *schwer*, *Ohr*, are common, but are still considered slovenly.—*Ed.*



correctly some pronunciations which are frequently heard, it would be necessary to use :—

1. **ɑɪə** instead of **ɑɪ** in such words as *jarred*, *stars*, *barn*, *far* [**dʒɑɪəd**, **stɑɪəz**, **bɑɪən**, **fɑɪə(r)**], to indicate that the sound heard is a diphthong ending with the **ə** in *villa*. To write **r** before a consonant would be misleading, as the consonant **r** is not heard, but only a vowel glide.

2. **ɛɪər** instead of **ɛɪr** wherever I write **ɛɪr**, *i.e.*, in such words as *fairy*, *bearing*, *staring* [**fɛɪəri**, **bɛɪəriŋ**, **stɛɪəriŋ**], where a vowel follows the **r**, to indicate that a diphthong is heard and not a simple vowel.

3. **ɔɪə** instead of **ɔɪ** in words spelt with *or* followed by a consonant, such as *cord*, *north* [**kɔɪəd**, **nɔɪəθ**], etc., to show that the simple vowel is changed into a diphthong.

4. **ouə(r)** instead of **ɔɪə(r)** in *more*, *door* [**mouə(r)**, **douə(r)**], etc., to indicate that in such words there is the half-closed vowel of *pole*, and not the open vowel of *Paul*.

## DOUBLED SOUNDS

§ 115. These are not very frequent, though doubled letters are very common in our ordinary spelling, but several consonants and the short vowel **i** are sometimes doubled.

Examples of :—

tt, dd, kk.	mm, nn.	ll, ss, ii.
koutteil	im'mju:ə(r)	soulli
heddres	ʌn'nesisəri	houlli
bukkeis	ʌn'noun	mis'steitmənt
bukki:pɪŋ	in'neit	pitiɪŋ
		kæriiŋ

In the case of doubled **i**, what is done is to give a sudden increase of force to the vowel, which marks the beginning of a new syllable. But when explosive consonants are doubled it should be noticed that the first consonant differs from the second. The organs of speech take the right position for the formation of the consonant, whatever it may be, and the re-opening of the passage through the mouth is delayed a little, but the opening or explosion is not made twice over. The first consonant is heard in the act of closing and the second in the act of opening.

When a liquid or a continuant is doubled, the sound is

prolonged, and an increase of force is given to indicate the beginning of a new syllable. In the case of continuants it is not easy to make the increase of force heard, and this proves somewhat inconvenient for ladies whose names happen to begin with *S*, unless they have a well-known name like *Smith*. Servants attempting to announce such a name as *Miss Soames* or *Miss Sprigg* generally call it **mis ounz** or **mis prig**, and the only safeguard against this is to make a pause after *Miss* when giving them the name.

### CONSONANTS COMBINED

§ 116. **Combinations of Consonants. Implosive and Explosive Consonants.**—It is not only doubled consonants which are liable to be modified in the manner just described, for whenever two consonants which are ordinarily explosive come together, there is only one explosion, the first consonant being heard only in the act of shutting the breath passage, whilst the second is heard in the act of opening. In such cases, though both consonants may be called stops, or shut consonants, it is only the second that is *explosive*. The first is said to be *implosive*. Observe how the consonants are formed in such words as **ækt**, **lɒpt**, **rɒbd**, **begd**, for instance. There is no explosion for the **k**, **p**, **b** and **g** in these cases.

Shut consonants followed by a liquid are modified in a similar way, the vocal organs being placed in the right position for the liquid before the explosion takes place.

Examples :—**æpl**, **hɒtl**, **fɪkl**, **oupn**, **braɪtn**, **beɪkn**.

### INFLECTIONS

§ 117. The real character of English inflections is often disguised by our spelling. For instance, the termination **t** in *looked* is written *ed*, though it is really the same as the **t** in *slept*. And there are also vowel changes which do not appear in written English. We find, for example, that the present and past tenses of the verb *to read* are written alike, although pronounced respectively **ri:d** and **red**. It may therefore be



convenient, without giving a complete view of the inflections of English, to show those which are not clear in our ordinary spelling.

§ 118. **The Terminations t, d, id; s, z, iz.**—These endings to verbs and nouns are written in our ordinary spelling as *t, d, ed; s, ce, es*, as in the following examples:—

<i>felt</i>	<i>t</i>	=	<b>t</b>	<i>hopes</i>	<i>s</i>	=	<b>s</b>
<i>hoped</i>	<i>d</i>	=	<b>t</b>	<i>pence</i>	<i>ce</i>	=	<b>s</b>
<i>moved</i>	<i>d</i>	=	<b>d</b>	<i>pens</i>	<i>s</i>	=	<b>z</b>
<i>added</i>	<i>ed</i>	=	<b>id</b>	<i>dresses</i>	<i>es</i>	=	<b>iz</b>

The rules governing the use of these terminations are that:—

(1) *After a hard consonant we use a hard consonant, either t or s, as the case may be.*

(2) *After a soft consonant or a vowel we use a soft consonant, either d or z.*

And the exceptions are these:—

(1) After a liquid we sometimes use **t**, and in the word *pence* we use **s** after the liquid **n**, although all our liquids are soft.

(2) After consonants which cannot conveniently be combined with **d** or **z** because of their similarity to them, we retain the vowel **i**, making the terminations **id** and **iz**.

The consonants which cannot be combined with **d** are the point stops **t** and **d**, and those which cannot be combined with **z** are the point (and point blade) continuants or sibilants **s**, **z**, **ʃ**, **ʒ**, and the composite consonants, ending in sibilants, **tʃ** and **dʒ**.

Examples of endings **t, d, id; s, z, iz**:—

After hard consonants.	After soft consonants.	After vowels.	After liquids.	After <b>t, d</b> , and sibilants.
drəpt	rəbd	pleid	dremt	spotid
nəkt	begd	fri:d	sind	dredid
pəft	livd	floud	lə:nt	dresiz
gə:θt	beiðd	vju:d	bə:nt	mju:ziz
drest	mju:zd	fænsid	lɒŋd	puʃiz

After hard consonants.	After soft consonants.	After vowels.	After liquids.	After <b>t, d,</b> and sibilants.
puʃt	ru:ʒd	fəlod	sweld	ru:ʒiz
fetʃt	edʒd	pleiz	dwelt	fetʃiz
drəps	rəbz	fri:z	dri:mz	edʒiz
spəts	dredz	flouz	penz	
nəks	begz	vju:z	pens	
pəfs	livz	fænsiz	siŋz	
gə:θs	beiðz	fəloz	telz	

The word **haus** makes the plural **hauziz**, changing **s** into **z** before the termination **iz**.

Note particularly that after the liquids **m, n, l** in the following words we should pronounce **t**, though they are often written with *ed*:—

**bənt, lænt, dremt, dwelt, spilt, spelt, spəilt.** But in the Biblical phrase *they spoiled the Egyptians*, where the meaning is *they took spoils from*, we pronounce **spəild**.

§ 119. **Change of θ to ð.**—The plural of substantives and the third person of verbs ending in **θ** are very frequently formed by changing **θ** to **ð** and adding **z**, just as **f** is often changed to **v** in similar cases; e.g., in *loaf, loaves*; *thief, thieves* [**louf, louvz**; **θi:f, θi:vz**]. After a short vowel or a consonant the **θ** is retained, as in *breaths, deaths, months, tenths, healths*, but after a long vowel the change generally takes place, as in these examples:—

ba:θ	ba:ðz	ouθ	ouðz	mauθ	mauðz
ʃi:θ	ʃi:ðz	pa:θ	pa:ðz	ju:θ	ju:ðz
ri:θ	ri:ðz	klə:θ <sup>1</sup>	klə:ðz <sup>1</sup>	tru:θ	tru:ð

§ 120. **Changes of Vowels.**—The following changes of vowels are not apparent in ordinary spelling:—

<i>child</i>	<i>children</i>	tʃaɪld	tʃɪldrən
<i>woman</i>	<i>women</i>	wʊmən	wɪmɪn
<i>pence</i>	<i>sixpence</i>	pens	sɪkspens
<i>say</i>	<i>says, said</i>	sei	sez, sed
<i>do</i>	<i>does</i>	du:	dʌz

<sup>1</sup> Now usually **o**.—*W.R.*

<i>read</i>	<i>read</i> (p. t. and part.)	ri:ɪd	red
<i>eat</i>	<i>eat, ate</i>	i:t	et
<i>dream</i>	<i>dreamed</i>	dri:m	dremt
<i>lean</i>	<i>leaned</i>	li:n	lent
<i>leap</i>	<i>leaped</i>	li:p	lept
<i>mean</i>	<i>meant</i>	mi:n	ment
<i>hear</i>	<i>heard</i>	hi:ə(r)	hə:d
<i>can</i>	<i>can't</i>	kæn	kɑ:nt
<i>shall</i>	<i>shan't</i>	ʃæl	ʃɑ:nt
<i>do</i>	<i>don't</i>	du:	dount

There is no change of vowel in the plural *gentlemen*, nor in plurals formed from names of nations ending in a sibilant, such as *Englishmen*, *Frenchmen*, *Welshmen*, which are pronounced just like the singular.

§ 121. The past tense of *ask* [ɑ:sk] is <sup>1</sup> pronounced ɑ:st, the *k* being dropped.

Note that there is a distinction in sound, though not in spelling, between the following verbs and the corresponding adjectives :—

	Past tense and part. of verb.	Adjective.
<i>aged</i>	eidʒd	eidʒɪd
<i>learned</i>	lə:nt	lə:nɪd
<i>cursed</i>	kə:st	kə:sɪd
<i>blessed</i>	blest	blesɪd
<i>beloved</i>	bi'lʌvd	bi'lʌvɪd

And *used*, past tense and part. of *to use*, is pronounced ju:zd, whilst *used* = *accustomed* is pronounced ju:st.

The form *ju:st* is probably due to assimilation, for *used* = *accustomed* is always followed by *to*. But when *used*, past tense or part. of *use*, is followed by *t*, as in *I used two brushes*, *It has been used to-day*, the pronunciation ju:zd is retained.

#### ACCENT

§ 122. In English the accented syllables are strongly emphasised, whilst the unaccented ones are pronounced indistinctly, so that students of French, where every syllable, unless

<sup>1</sup> Frequently.—*W.R.*

elided, is heard quite clearly, and the accent or stress is nearly equal throughout the sentence, have to pay special attention to the difference between the two languages in this respect.

In many words we have principal and secondary accents, e.g., in *ventilation*, *characteristic*, where the first syllable has a secondary accent. But in this scheme secondary accents are not marked.

Accented syllables are marked thus :—*in'fest* ; i.e., the accent is put *before* the accented syllable.

It would be superfluous to mark the accent in ordinary circumstances, except in the case of foreign or unfamiliar words, but in lessons for children it must be inserted, unless its place can be easily determined by rule. In phonetic spelling it would be easy to distinguish many of those pairs of words which we are in the habit of spelling alike and accenting differently, without marking the accent, as may be seen in the following examples :—

*accent* = æksənt or æksent

*absent* = æbsənt „ æbsent

*protest* = proutest „ protest

§ 123. In our language the accent generally falls upon the first syllable, and in a good many words it has been shifted accordingly. The following words, for instance, used to be accented on the second syllable, but now have the accent on the first :—

*balcony*, *barrier*, *effort*, *essay*, *record* (subst.). And two other facts should be noted :—

(1) *ə* and *o* are never accented, and—

(2) Certain terminations, the commonest of which are *-fən*, *-ʒən*, *-fəl*, and *-iti*, always cause the accent to be on the preceding syllable.

In this book *words which have no accent marked* are accented according to the following :—

§ 124. **Accent Rule.**—All words are accented on the first syllable, unless the vowel of that syllable is *ə* or *o*, in which

cases the accent is on the second syllable and need not be indicated, but is generally written after *o*. Examples:—*əmaŋ*, *pərentəl*, *prə'test*, *o'bei*. When *ī* or *ū* for the sake of distinctness are written instead of *i* or *u*, as in *īngeidz*, *djūreifən*, the accent may also be omitted.

In words ending in *-fən*, *-gən*, *-fəl*, or *-iti*, as, *e.g.*, *dītə:mi'neifən*, *dī'vizən*, *beni'fifəl*, *im'pju:niti*, which have the accent on the preceding syllable, the accent need not be written. It is, however, regularly marked in the present work.

§ 125. **Accentuation of Compound Words.**—In words which are not compounds, we do not accent two consecutive syllables, but one or more unaccented syllables occur between the principal (') and secondary (˘) accents, as in *'kærəktə'ristik*, *dītə:mi'neifən*. In fact, the secondary accents are introduced merely because it is difficult to pronounce many unaccented syllables in succession. But in compound words, or rather in such words as are felt to be compounds, each part of the word has its own proper accent, so that the accents may happen to fall upon two consecutive syllables, as in *'meid'sə:vənt*.

In compound words one of the accents is subordinated to the other, and may be called a secondary accent. In *pitfɔ:l*, *autbreik*, *wɒtʃwɔ:d*, for instance, the chief stress is on the first syllable, and in *ʌn'noun*, *dis'teistful*, it is on the second.

The prefix *ʌn* is always felt to be separable, and has a slight stress upon it. On the other hand, some familiar words, such as *brekfəst*, *kʌbəd*, are no longer felt to be compounds, and in these only one syllable is accented.

§ 126. **Level Stress.**—The word *amen* and the interjections *halloa!* *bravo!* are said to have level stress, as in them both syllables are equally accented, but such instances are rare.

§ 127. **Shifting Accent.**—There are a few dissyllables which have the principal accent on the first or second syllable, according to circumstances. We say, for instance, *His age is fifteen*. *I have fifteen shillings*. *Some fell by the wayside*.



*A wēdyside inn. They sat outside. An ouside passenger. He went downstāirs. A dōwnstairs room. Among the Chinése. A Chínese lantern. I saw the princéss. I saw Princess Alice.*

§ 128. **Contrasted Words.**—The accent is also shifted when we want to contrast two words, the principal stress being laid on the syllable which serves to distinguish them. So we say, *agréeable* and *disagreeable*, *decided* and *úndecided*, *ópen* and *rê-open*, *áscend* and *déscend*, though the principal accents generally fall as follows:—*disagréeable*, *undecided*, *re-ópen*, *ascénd*, *descénd*.

§ 129. **Sentence Stress or Emphasis.**—This subject will not be fully treated here, and in the reading-book sentence stress has not been marked in any way. All that has been done is to indicate the strongest syllable in each word, and it is left to the reader to distinguish how the words must be more or less strongly stressed according to their places in the sentence. But it seems necessary to indicate the principles which govern the use of stress in sentences. These appear to be two:—

(1) **Logical Stress.**—In English the most important words in the sentence are stressed, *e.g.*, in *Give me some bread*, the stress falls upon *give* and *bread*, at least in ordinary circumstances. But just as, in exceptional cases, we have seen that the stress in words may for special purposes be shifted from one syllable to another for the sake of contrast, so in special circumstances we might say, *Give mé some bread*, implying that the speaker is afraid of being overlooked, or *Give me sóme bread* to intimate that he does not ask to have it all. But as M. Passy has observed, in such cases the stressed words or syllables are those which are the most important in the circumstances, so that they are not real, but only apparent exceptions to the rule.

(2) **Rhythmical Stress.**—The stress is also much affected by the rhythm of the sentence. We have noticed how in words of many syllables there is generally a well-marked secondary stress, just because it is not convenient to pronounce many weak syllables in succession. Words which are an exception



to this rule, such as *témporarily*, *láboratory*, where we have four weak syllables coming together, are difficult to pronounce on that account. And so in sentences there is a tendency to introduce stress at regular intervals, it being convenient to find a series of syllables to lean upon at intervals which are tolerably regular. It is true that the logical accent falling upon the chief words in the sentence is of the first importance, and cannot be altogether set aside ; and yet if a set discourse, or any long sentence, be listened to with a view to noticing the stress, it will be found that the accents seem to occur very regularly. And closer observation will show that, as a general rule, we unconsciously select amongst the accented syllables some which shall bear the chief stress, and contrive to let these occur at regular intervals of time, hurrying over the intermediate syllables if they are many, and taking them slowly if they are but few.

This principle of rhythm in prose was first expounded by Mr. Joshua Steele in his *Essay towards Establishing the Melody and Measure of Speech*, 1775, and his *Prosodia Rationalis*, 1779, and succeeding teachers of elocution have approved of this view, *e.g.*, Dr. Rush, *Philosophy of the Voice*, p. 364 ; Dr. Barber, and Chapman in his *Rhythmical Grammar*. The theory was first brought to my notice many years ago in Curwen's *Grammar of Vocal Music*, p. 108, and since then I have often listened to speaking with a view to testing it, and have never failed to observe that the strongly-accented syllables occur with great regularity. Even when there is a pause in speaking, the interval then found between the two nearest strong syllables is a multiple of the time which usually elapses. I observe, however, a tendency to shorten the interval between the last two strong syllables before a pause.

It is right to mention that neither Dr. Ellis nor Dr. Sweet believe in this law of rhythm ; but the evidence of my own ear so strongly confirms Steele's rule that I cannot refuse to accept it, and I am said to have a good ear for time in music. I think, however, that a first-rate reader or speaker does not adhere so strictly to the rule as ordinary people, and that if you would

find examples where it absolutely governs the accentuation, you must listen to the reading of passages which have been read over and over again till they are nearly known by heart, *e.g.*, the liturgy of the Church of England.

If the ear did not expect the strong syllables to occur regularly, the variety produced by the skilful speaker who occasionally departs from the rule would not be appreciated as it now is, and the rule does not cease to be a rule because it is subject to some exceptions.

### QUANTITY

§ 130. Although the English vowels naturally fall into two classes, long and short, their length is not always fixed and invariable. It depends upon two things, (1) whether they are accented or unaccented, and (2) whether they are followed by a hard consonant.

It is obvious, for instance, that unaccented *ə* in *ə'toriti* is shorter than accented *ə* in *ə'tə(r)*, that *kɑ:d* is longer than *kæt*, and *mæn* longer than *kæt*.

Dividing the vowels into long, half-long, and short, they may be classified thus:—

**Long.**—All so-called long vowels and diphthongs, when they are accented and either final or followed by a soft consonant. Examples:—

fɑ:(r)	feil	blou	taim
fə:(r)	fi:l	blu:	laud

**Half-long.**—(1) All so-called long vowels and diphthongs, when followed by a hard consonant.<sup>1</sup> Examples:—

kɑ:t	feit	bout	lait
hə:t	fi:t	burt	aut

(2) All so-called short vowels, when followed by a soft consonant.<sup>2</sup> Examples:—

sʌn	hæd	fed	hil	rəd
mʌd	kæb	hen	pig	dəl

<sup>1</sup> "Shortened long" (longer than "lengthened short"). <sup>2</sup> "Lengthened short."—*W.R.*

**Short.**—All so-called short vowels, when followed by a hard consonant. Examples :—

kæt	pæt	pet	pit	põt
kæp	mæp	pek	stif	drøs

For further details, see the chapter on quantity in Dr. Sweet's *Primer of Spoken English*.<sup>1</sup>

§ 131. It is important to notice the influence of hard and soft consonants on the quantity of the vowels which precede them, because English people are apt to introduce this habit of altering the length of the vowels into the German language, where their length is not affected by the consonant which follows. Prof. Viëtor frequently calls attention to this mistake in his book on *German Pronunciation*.

The following arrangement may be a help in remembering the rules for quantity :—

	Long.	Half-long.	Short.
Commonly called	Long { kæt(r) kæd	kæt	
	Short	kæn	kæt
	Long { plei pleid	pleit	
	Short	led	let
	Long { flou <sup>2</sup> floud <sup>2</sup>	flout <sup>2</sup>	
	Short	rød	rõt

## SYLLABLE DIVISION

§ 132. Speech is not, as some persons imagine, divided into words by means of pauses, or in any such way as will enable the ear to perceive the division. Common phrases, such as *at all events*, are often mistaken by children for single words, until

<sup>1</sup> The question of quantity in English has since been investigated still more exactly by E. A. Meyer in *Englische Lautdauer* (Skrifter utg. af K. Hum. Vetenskaps-Samfundet i Uppsala. 1903), by means of experiments. <sup>2</sup> Prof. Rippmann adds röt, bröd, röt respectively.—Ed.

they have been seen in writing. Indeed it is now generally recognised that the true unit of speech is the sentence, and not the word, whether we regard speech phonetically, or as the expression of thought, or go back to the history of its origin. This theory was first propounded by Waitz, and there is a very interesting exposition of it in Sayce's *Science of Language*, vol. i., 85-87, 110-132.

§ 133. **Breath Groups.**—Regarded phonetically, speech consists of breath groups, and these again are composed of syllables. The breath group, which is usually a whole sentence,<sup>1</sup> and occasionally only a part of one, is easily recognised, as it consists of all the sounds uttered without pausing to take breath; but the limits of the syllable are not always very clearly defined.

§ 134. **Intensity of Sound.**—The grouping of sounds in syllables depends upon the relative intensity of the sounds, that is, on their being more or less easily heard. And their intensity depends partly on the fact that some sounds are naturally more sonorous than others, and partly on the force of expiration used in uttering them.

§ 135. **Intensity due to Particular Sounds.**—In such a word as **solid**, the division into syllables is due to the difference in the qualities of the sounds employed. The two vowels are more sonorous than either of the three consonants, and each vowel forms the nucleus of a syllable, the intermediate consonant **l** belonging to neither syllable in particular.

§ 136. **Intensity due to Effort of Speaker.**—But if we study the syllable division of such words and phrases as **pitiŋ**, **mis'steitmənt**, **kəpi it**, **mis smiθ**, we find that a new syllable may be begun, without any change of sound, by merely giving a fresh impulse of force to the sounds **i** and **s**.

§ 137. **Syllable Division.**—These then are the two facts upon which syllable division depends; and wherever there is a marked increase of intensity, due either to the character of the sound uttered, or to the force of utterance, we have a new syllable.

<sup>1</sup> Rightly questioned by Prof. Rippmann.—ED.

§ 138. **Syllables without Vowels.**—Syllables can be formed without any vowel, for some consonants are much more sonorous than others. We can hear such sounds as **f** and the combination **pst** very distinctly; and in English, as we have already observed, a prolonged **m**, **n** or **l** can form a syllable without the aid of any vowel, as in *schism*, *reasons*, *troubled* [**siz**m, **ri:z**nz, **trab**ld].

§ 139. **Word Division.**—The division of syllables is generally, but not always, made to correspond with the word division. Dr. Sweet observes that we distinguish *a name* and *a try* from *an aim* and *at Rye* by the syllable division, that is, by making the stress begin on the first sound of the second word. Otherwise the phrases would sound exactly alike. He shows also how in some cases the word and syllable division do not correspond, e.g., in **not et ɔ:l**, where the syllable division is **ə-tɔ:l**, a new stress beginning on the **t** of **et**.

§ 140. **Rules for Syllable Division.**—In English these are as follows:—

I. *When a single consonant occurs between two vowels.*

(1) If the preceding vowel is accented, as in **sə**lid, **ri:z**pə(r), **wei**tɪŋ, the consonant belongs equally to the syllables before and after, so that we may divide the word as best suits our convenience. And it seems most convenient to join the consonant to the preceding vowel for two reasons; first, because all the short accented vowels are difficult to pronounce without a vowel following them, so that the easiest division is **f**an-i, **ræ**b-it, **med**-o, **vil**-ə, **səl**-id, **wul**-in,<sup>1</sup> and so on; and secondly, because by this means we can often separate a termination from the word to which it has been appended, as in **fə**:l-iŋ, **stoun**-i, **pleis**-iz.

(2) But if the preceding vowel is unaccented, the consonant belongs to the syllable which follows, thus:—**ri**-lent, **pro**-'sɪd, **ə**-tend, **læ**b-ə-rə-tə-ri.

Between two weak vowels, however, a feeling of derivation sometimes overrides this rule, and in such a word as *punisher*

<sup>1</sup> **wul**-ən.—*W.R.*



the *f* may be joined to the preceding syllable, or connected with it and the syllable that follows, but it is impossible to say *pāni-fə(r)*; so we divide thus:—*pān-ɪf-ə(r)*.

II. *When two or more consonants occur between two vowels.*

(1) If the preceding vowel is short and accented, one or more consonants must close the syllable, for the short accented vowels never occur in open syllables. So we divide thus:—*trab-liŋ, mæt-rəs, ves-pəz, sik-li, præg-ris*, although the combinations *bl, tr, sp, kl, gr*, are often met with at the beginning of words.

(2) But if the preceding vowel is unaccented, we put as many consonants as possible with the following syllable; that is, as many as can be combined together at the beginning of a word. So we divide thus:—*ə-trækt, ə-krəs,<sup>1</sup> di-'praiv, di-'kleim, o-'bli:k, pro-'gresiv, in-'tens, in-'herit, in-'tru:d, ig-'zækt, kən-si:l, kəm-praiz*.

(3) And if the preceding vowel is long and accented, we do the same, dividing thus:—*stei-bliŋ, vei-grənt, zix-brə, lɜ:n-dri,<sup>2</sup> sɪm-stres*.

*Exceptions to the above rules.*

When a group of consonants begins with *s*, the *s* belongs to the preceding syllable. So we divide *dis-'kærɪdʒ, dis-'paiz, mis-'teik, beis-mənt, mə:s-tə(r), klɜ:s-pɪŋ*, although *sk, sp, st, sm, sp* are combinations which occur at the beginning of words.

The compounds *tʃ* and *dʒ* are not divided in syllable division, but must be reckoned as one consonant, so we divide *fetʃ-ɪŋ, ledʒ-ə(r)*. It is only in compound words, such as *næt-fel*, that the two elements of *tʃ* are separated.

*tl* and *dl* can be combined at the beginning of a syllable, though not at the beginning of a word. We divide thus:—*dɪ:sən-tli, prezən-tli, di-'saɪd-i-dli, faʊn-dliŋ*.

The above rules do not apply to compound words, which are divided according to their component parts.

<sup>1</sup> Or *ə-krəs*.    <sup>2</sup> *lɔ:ndri*.—*W.R.*



## INTONATION

§ 141. The chief distinction between the use of the voice in speaking and in singing is, that whilst in singing it is sustained for a time at the same pitch, in speaking it is continually rising and falling. And not only do single syllables rise and fall, but we frequently hear a rise succeeded by a fall on the same syllable, or the opposite, that is, a syllable falling and then rising again.

The intervals through which the voice rises and falls in speaking are however very difficult to ascertain accurately, nor has any sort of notation been invented which can adequately express them,<sup>1</sup> so that the acquisition of good intonation, which is of high importance in reading and speaking, must depend more on the feeling and taste of the speaker, and on his opportunities of observing and imitating good models, than on any systematic instruction. It may suffice now to state two rules which govern English musical intonation, and which demand our attention the more because they do not prevail in French.

(1) Syllables which are accented rise in pitch.

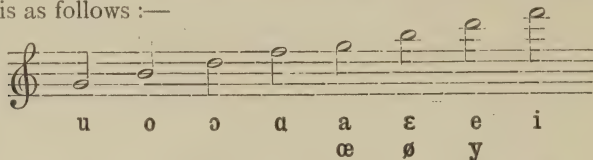
(2) In interrogative sentences the voice rises at the end, but all other sentences have a fall at the close.

§ 142. **Key.**—The key in which speakers pitch their utterances depends partly on their vocal organs, men naturally using a lower key than women and children, and great differences being observable between individuals of the same age and sex. Something also depends on the speaker's frame of mind. Joy, or any great excitement, naturally leads to the use of a higher key than usual.

§ 143. **Pitch of the Vowels.**—Each of the vowels has a pitch natural to itself, and the relative pitch of the vowels has been carefully examined by Dr. Trautmann. I regret that I am not able to verify his conclusions, but it seems worth while to quote them.

<sup>1</sup> Prof. Rippmann justly calls attention to Klinghardt and de Fourmes-traux, *Französische Intonationsübungen* (1911).

His system is best exemplified by the French vowels, as in *tout*, *drôle*, *homme*, *pâte*, *patte*, *près*, *été*, *fini*, *peur*, *peu* [pø], *pu*, and is as follows :—



It will be seen that the vowels thus form the chord of the dominant seventh.

Three other vowels in Dr. Trautmann's scheme are not of any practical importance. One of them is often heard in Hanover, but the other two are not known in any language.

#### VARIABLE WORDS

§ 144. In the attempt to spell the English language phonetically, we are met by a serious difficulty arising from the fact that a large number of words are pronounced in different ways. We have (1) those which are pronounced differently by different well-educated people, and (2) those which are pronounced differently by the same persons in different circumstances.

The first class of words need not trouble us much. At present we have, it is true, no standard pronunciation, but when a considerable number of well-educated people have given some attention to phonetics and are able to put down their pronunciation on paper, it may be hoped that we shall arrive at a consensus of opinion in the matter, and find out what pronunciation is most general among cultivated English people, and fix our standard accordingly.

The following examples of words of this class are taken from a paper drawn up for the English Spelling Reform Association by the late Mr. Evans. They are given first in ordinary spelling, and then according to my own pronunciation.

#### § 145. Accented Vowel Sounds.

(1) **a:** or **æ**. *Path*, *pass*, *past*, *cask*, *grafting*, *command*, *advance*, *stanching*, *answer*, *half*, *laugh*, *staff*, *after*, *laughter*.

**pa:θ**, **pa:z**, **pa:st**, and with **a:** in every case.

(2) *a:* or *ɔ:*.<sup>1</sup> *Daunt, haunt, haunch, launch, gauntlet, laundress.* *dəʊnt, həʊnt, haɪntʃ,<sup>2</sup> laɪntʃ,<sup>2</sup> ɡaɪntlɪt, laɪndrɪs.*

(3) *ɔ:* or *ɒ*. *Often, costing, soften, malt, salt, falter, paltry.* *ɔ:fən, kɔ:stɪŋ, sɔ:fən,<sup>3</sup> məlt, səlt, fəltə(r), pəltri.*

(4) *a:*ə or *a:*.<sup>4</sup> *Parse, arms, carves.* (Cp. *pass, alms, calves,* and for the diphthong *a:*ə, see § 114.) *pɑ:z, ɑ:mz, kɑ:vz.*

(5) *ɔ:*ə or *ɔ:*.<sup>5</sup> *Lord, sort, stork.* (Cp. *laud, sought, stalk.*) *lərd, sɔ:t, stɔ:k.*

(6) *ouə, ɔ:*ə or *ɔ:*. *Wore, pour, worn, poured, boarder.* *wɔ:ə(r), pɔ:ə(r), wɔ:n, pɔ:d, bɔ:də(r).* See §§ 111–114.

(7) *ju:* or *u:*.<sup>6</sup> *Lute, lucent, luminous, salute.* *ljʊ:t, ljʊ:sənt, ljʊ:mɪnəs, səljʊ:t.*

### § 146. Unaccented Vowel Sounds.

(8) *ɔ:* or *ɒ*. *Austerity, auxiliary, already.* *ɔ:s'terɪtɪ, ɔ:g'zɪljəri, ɔ:l'redɪ.*

(9) *i* or *ə*. *Satirize, heresy.* *sætɪraɪz, herɪsɪ.*

(10) *ai* or *i*.<sup>7</sup> *Civilization, authorization, equalization.* *sɪvɪlaɪ'zeɪʃən, ɔ:θərəɪ'zeɪʃən, ɪ:kwəlaɪ'zeɪʃən.*

### § 147. Consonants.

(11) *tj* or *tʃ*. *Nature, fortune, question, furniture, forfeiture, investiture, fustian, celestial.* *neɪtʃə(r), fɔ:tʃən, kwes'tʃən, fə:nɪtʃə(r), fə:ɪtʃə(r), ɪn'vestɪtʃə(r), flʌstʃən, sɪ'lestʃəl.*

(12) *dj* or *dʒ*.<sup>8</sup> *Cordial, guardian, educate.* *kəɪdjəl, ɡɑ:dʒən, edʒukeɪt.*

(13) *sj* or *ʃ*. *Issue, sensual.* *ɪsʒʊ:, senʃwəl.*

(14) *zj* or *ʒ*. *Casual, visual.* *kæʒjwəl,<sup>9</sup> vɪʒjwəl.<sup>10</sup>*

(15) *tʃ* or *ʃ*. *Bench, milch, venture.* *bentʃ,<sup>11</sup> mɪlʃ, ventʃə(r).<sup>11</sup>*

(16) *dʒ* or *ʒ*. *Fringe, bulge.* *frɪndʒ,<sup>12</sup> bʌldʒ.*

<sup>1</sup> Now decided in favour of *ɔ:*. <sup>2</sup> *nʃ*. <sup>3</sup> *ɔ* seems to me more common.  
<sup>4</sup> *a:* now common. <sup>5</sup> *ɔ:* more common. <sup>6</sup> *u:* more common. <sup>7</sup> *ai* more common.  
<sup>8</sup> I should condemn *dʒ*. <sup>9</sup> *kæʒwəl*. <sup>10</sup> *vɪʒjuəl*.  
<sup>11</sup> *nʃ* more common. <sup>12</sup> *nʒ* more common.—*W.R.*

§ 148. We come next to the second class of variable words, namely, those which vary in the speech of the same person, (1) according to their connexion in the sentence, or (2) on different occasions, *i.e.*, as he may be (*a*) speaking rapidly and familiarly, or (*b*) speaking slowly and distinctly in addressing a large number of people, or (*c*) singing. The pronunciation of singers will not be discussed here, but the words which vary in speaking are so numerous and occur so frequently that they require to be considered in detail.

Nearly all these variable words may be arranged in four groups, thus :—

- (1) Words ending in *r*.
- (2) Weak words, *i.e.*, those which may occupy a subordinate place in the sentence and so have no accent.
- (3) Words where the weak syllables vary.
- (4) Words which may have a syllable more or less.

A few words, such as *again* [əgeɪn, əgen], do not fall under any of the preceding groups.

§ 149. **Words ending in *r*.**—We have already seen that all words ending in *r* have two forms, the *r* not being heard unless a vowel follows in the next word, and that in words which have the diphthongs *ɛɪə* and *ɔɪə* the *ə* sometimes disappears, §§ 45-59, 68.

§ 150. **Weak Words.**—A variation in one of these weak words, namely, *an*, is recognised in our ordinary spelling, for we write *a* or *an* according as a consonant or a vowel follows in the next word ; but the variations which we do not thus indicate are very numerous indeed. For where words occupy a subordinate place in a sentence and consequently have no accent, clear vowels generally become obscure, or they disappear altogether, and consonants are very often dropped. And, as a rule, this is not due to slovenly speaking, but is a necessity of the case. To pronounce such words always in their emphatic forms would be very strange and unnatural, and quite contrary to the genius of our language. In fact no Englishman could do it, however carefully he might aim at correctness and precision in his speech.

For example, the word *and* has four forms, used by everybody, and all recognised in the Oxford Dictionary. When we make a pause after it, we pronounce it (1) *ænd*, to rhyme with *band* [bænd], but the two forms most frequently used are (2) *ænd*, like *and* in *husband* [hʌzbænd], (3) *ən*, like *an* in *organ* [ɔ:gən]; as in *pen and ink* [ænd], *go and see* [ən], whilst in some familiar phrases, as in *bread and butter*, it is invariably weakened to (4) *ɪ*.

The *d* need not disappear before every consonant, but only before those with which it could not combine at the beginning of a word. We can use the form *ænd* in *strong and well*, cp. *dwell*, *cold and raw*, cp. *draw*, and so on, but in familiar speech no one adheres to this rule, and even in public reading and speaking one may often hear the *d* dropped before a vowel.

And again, *the* has two forms, recognised by singers, though not distinguished in ordinary spelling. Before a vowel it is *ði*, and before a consonant *ðə*. We say *ði æpl*, *ði ɔrɪndʒ*, *ðə melən*, *ðə pɛɪə(r)*.

The following list, based upon, but not quite identical with, the list in Dr. Sweet's *Elementarbuch*, contains nearly all those words which have weak forms. The emphatic forms of *a*, *an*, *the* [ei, ən, ði], are never heard unless we purposely isolate them, as these words always occupy a subordinate place and are closely connected with the noun which follows.

	Emphatic.	Weak.		Emphatic.	Weak.
<i>a or an</i>	ei, ən	ə, ən	<i>does</i>	dʌz	dəz
<i>am</i>	æm	əm, m	<i>for</i>	fə:(r)	fə(r), fə(r)
<i>and</i>	ænd	ænd, ən, ɪ		(rarely fə:ə)	
<i>are</i>	a:(r)	ə(r) <sup>1</sup>	<i>from</i>	frəm	frəm
<i>as</i>	æz	əz, z	<i>had</i>	hæd	həd, əd, d
<i>at</i>	æt	ət	<i>has</i>	hæz	həz, əz, z
<i>be</i>	bi:	bi	<i>have</i>	hæv	həv, əv, v
<i>been</i>	bi:n	bin <sup>2</sup>	<i>he</i>	hi:	hi, i:, <sup>3</sup> i
<i>can</i>	kæn	kən, kɪ	<i>her</i>	hə:(r)	hə(r), ə(r)
<i>could</i>	kud	kəd	<i>him</i>	him	im
<i>do</i>	du:	du, də, d	<i>his</i>	hiz	iz

<sup>1</sup> a(r), ə(r). <sup>2</sup> Add, *but*—bʌt—bət. <sup>3</sup> i: ?—W.R.



	Emphatic.	Weak.		Emphatic.	Weak.
<i>is</i>	iz	z, s	<i>that</i> (cj.)	ðæt	ðət, ðt
<i>madam</i>	mædəm,	məm, m	<i>the</i>	ði:	ði, ðə
	mæm		<i>their</i>	} ðe!ə, ðe!r	ðə(r) <sup>3</sup>
<i>me</i>	mi:	mi	<i>there</i>		
<i>must</i>	mʌst	məst, məs	<i>them</i>	ðem	ðəm, ðm
<i>my</i>	mai	mai, mi	<i>through</i>	θru:	θru
<i>nor</i>	nɔ:(r)	nə(r),	<i>till</i>	til	tl
	(rarely nɔ:ə)	nə(r)	<i>to</i>	tu:	tu, tə
<i>not</i>	nət	nt	<i>us</i>	ʌs	əs, s
<i>of</i>	ɒv	əv	<i>was</i>	wɒz	wəz
<i>or</i>	ɔ:(r)	ɔ(r), ə(r)	<i>we</i>	wi:	wi
	(rarely ɔ:ə)		<i>were</i>	wə:(r)	wə(r)
<i>saint</i>	seint	sint, sin,		(rarely we!:(r),	
		sn		we!ə)	
<i>shall</i>	ʃæl	ʃəl, ʃl	<i>who</i>	hu:	hu
<i>she</i>	ʃi:	ʃi, ʃ	<i>will</i>	wil	wl, əl, l
<i>should</i>	ʃud	ʃəd, ʃd <sup>1</sup>	<i>would</i>	wud	wəd, əd, d
<i>sir</i>	sə:(r)	sə(r)	<i>you</i>	ju:	ju, jə
<i>some</i>	səm	səm <sup>2</sup>	<i>your</i>	jɔ:(r)	jə(r), jɔ(r)
<i>such</i>	sʌtʃ	sətʃ		(rarely ju:ə(r), <sup>4</sup>	
<i>than</i>	ðæn	ðən		jɔ:ə <sup>5</sup> )	

§ 151. **Words where the Weak Syllables vary.**—The principal variations which take place in weak syllables are these :—

- (1) The vowels æ, ɔ, o, ɔ:, ɔ: are liable to be reduced to ə.
- (2) e is reduced to i, and ei becomes e or i.
- (3) ə before n or l, and u before l, disappear, and the n or l becomes syllabic, so that the syllable is not lost.

§ 152. **Vowels reduced to ə.**—Exx. :—

æ	<i>ascend</i>	æ'send	or əsend
	<i>assent</i>	æ'sent	„ əsent
	<i>admit</i>	æd'mit	„ ədmit
	<i>abstain</i>	æbs'tein	„ əbstein
ɔ	<i>confirm</i>	kən'fə:m	„ kən'fə:m
	<i>confound</i>	kən'faund	„ kən'faund

<sup>1</sup> Also ʃt.    <sup>2</sup> Also sm.    <sup>3</sup> Also ðe(r).    <sup>4</sup> Not so very rare.    <sup>5</sup> jɔ:ə?

—W.R.



o	<i>polite</i>	po'lait	or	pəlait
	<i>provision</i>	pro'vizən	„	prəvizən
əɪ	<i>perform</i>	pə:'fɔ:m	„	pəfə:m
	<i>surprise</i>	sə:'praiz	„	səpraiz
	<i>eastern</i>	i:stə:n	„	i:stən <sup>1</sup>
	<i>withered</i>	wiðə:d	„	wiðəd <sup>1</sup>
ɔɪ	<i>forgive</i>	fə:'giv	„	fəgiv
	<i>forget</i>	fə:'get	„	fəget

## § 153. Vowels reduced to i or e.—Exx. :—

e	<i>excess</i>	ek'ses	or	ik'ses
	<i>except</i>	ek'sept	„	ik'sept
	<i>essential</i>	e'senʃəl	„	i'senʃəl
	<i>kindness</i>	kaindnes	„	kaindnis
	<i>countless</i>	kauntles	„	kauntlis
	<i>separate</i> (adj.)	sepəret	„	sepərit
	<i>violet</i>	vaiəlet	„	vaiəlit
ei	<i>yesterday</i>	jestədei	„	jestədi
	<i>holiday</i>	həlidei	„	həldi
	<i>candidate</i>	kændideit	„	kændidet or kændidit
	<i>advocate</i>	ædvokeit	„	ædvoket „ ædvokit
	<i>always</i>	ɔ:lweiz	„	ɔ:lwəz <sup>2</sup> „ ɔ:lwiz

## § 154. Syllabic n or l.—Exx. :—

ən	<i>pardon</i>	pai:dən	„	pai:dŋ
	<i>fallen</i>	fə:lən	„	fə:lŋ
əl	<i>marshal</i>	ma:ʃəl	„	ma:ʃl
	<i>practical</i>	præktikəl	„	præktikl
ul	<i>useful</i>	ju:sful	„	ju:sfl
	<i>playful</i>	pleiful	„	pleifl
	<i>beautiful</i>	bju:tiful	„	bju:tifl
	<i>wonderfully</i>	wandəfuli	„	wandəfli

§ 155. In most of these words, and in others which resemble them, the clear pronunciation of the unaccented vowels is very rare, and is hardly ever heard except in slow public reading or speaking. The doubtful vowels in initial syllables are scarcely

<sup>1</sup> Usually neither əɪ nor ə, but əɪ. <sup>2</sup> ɔ:lwəz.—W.R.

ever pronounced clearly except when the words in which they occur stand at the beginning of a sentence, after a pause.<sup>1</sup>

As regards the exx. of *e*, it should be remembered that unaccented *i* is often intermediate between *e* and *i*, and the attempt to pronounce *e* in unaccented syllables generally results in this intermediate sound, clear unaccented *e*, as in *insect*, being very rare.

It is noticeable that when we compare dissyllables whose first syllable is unaccented and variable with corresponding forms having more than two syllables, we generally find that, in these longer forms, the vowel of the first syllable is always obscure. We sometimes, though very rarely, pronounce æd'mit, kən'fə:m, pə'fə:m, fə'get, ek'ses, but we always say ædmɪʃən, kən'fə:mɪŋ, pə'fə:məns, ik'sesɪv, fəgetful, and so on.

§ 156. **Words which may have a syllable more or less.**—It is surprising how numerous these words are. In estimating the number of syllables in a word, the spelling rather than the sound is generally taken for a guide, but in speaking the real number of syllables is often more or less than the conventional reckoning. It frequently depends on the position of the word or the rhythm of the sentence.

In poetry we find a few of these variations indicated by the spelling, *e.g.*, 't and 's for *it* and *is*, when they are not to be pronounced as separate syllables, and *ev'n*, *fall'n*, *know'st*, *seest*, for *even*, *fallen*, *knowest*, *seest*.

In writing verse, some confusion arises from the artificial reckoning of syllables according to spelling rather than according to sound. For instance, *hour* and *fire* have as much claim to be called dissyllables as *power* and *higher*, and it is quite according to rule to make *hour* rhyme with *power*, and *fire* with *higher*, and so on. But when such words are not at the end of a line, a distinction is made between them, and *hour* and *fire* are invariably treated as monosyllables. So, too, *chasm* may not be reckoned as two syllables, though it is really pronounced so, just as distinctly as *heaven*.

<sup>1</sup> Or at least after a pause.—*W.R.*

§ 157. Variable words having a syllable more or less may be classed as follows :—

(1) Weak words, which may be reduced to consonants and cease to be syllables. See above, §§ 150, 151.

(2) Words ending in *iə(r)*, *uə(r)*, *aiə(r)*, *auə(r)* or *juə(r)*, as :—

<i>sere</i> }	<i>siə(r)</i>	<i>hire</i> }	<i>haiə(r)</i>	<i>flour</i> }	<i>flauə(r)</i>
<i>seer</i> }		<i>higher</i> }		<i>flower</i> }	
<i>poor</i>	<i>puə(r)</i>	<i>dyer</i> }	<i>daiə(r)</i>	<i>pure</i>	<i>pjuə(r)</i>
<i>brewer</i>	<i>bruə(r)</i>	<i>dire</i> }		<i>newer</i>	<i>njuə(r)</i>

The rule for these is that they are pronounced as two syllables, unless they happen to be followed by a vowel in the next word, causing the *r* to be trilled<sup>1</sup>; in which case the *ə* often ceases to be a syllable, and is reduced to a mere vowel-glide. In *the hour of trial*, *the power of steam*, *hour* and *power* can be pronounced as monosyllables, but in *this very hour*, *power to resist*, or in the plural forms *hours*, *powers*, they must be pronounced as dissyllables.

(3) Words in which *ɲ*, *ɭ* or *ər* is followed by an unaccented vowel, such as :—

<i>ɲ</i>	<i>lessening</i>	<i>lesɲɪŋ</i>	or	<i>lesɲɪŋ</i>
	<i>prisoner</i>	<i>prɪzɲə(r)</i>	„	<i>prɪznə(r)</i>
<i>ɭ</i>	<i>traveller</i>	<i>trævɭə(r)</i>	„	<i>trævlə(r)</i>
<i>ər</i>	<i>memory</i>	<i>meməri</i>	„	<i>memri</i>
	<i>wandering</i>	<i>wɒndəriŋ</i>	„	<i>wɒndrɪŋ</i>
	<i>reverence</i>	<i>revərəns</i>	„	<i>revrəns</i>

It will be seen by these examples that *ɲ* may be reduced to *n*, *ɭ* to *l*, and *ər* to *r*.

This uncertainty as to the use of *ər* or *r* gives rise to the common mistakes *laibərəri*, *henəri*, *ʌmbə'relə*, for *laibrəri*, *henri*, *ʌm'brelə*.

(4) Words where in like manner *i*, *u*, *o* or *ju* is followed by an unaccented vowel, and may be reduced thus :—*i* to *j*, *u* to *w*, *o* to *w*, and *ju* to *jw*. Exx. :—

<sup>1</sup> Sounded.—*W.R.*

i	<i>suppliant</i>	səplɪənt	or sɒpljənt
	<i>glorious</i>	glɔːriəs	„ glɔːrjəs
	<i>period</i>	pɪəriəd	„ pɪərjəd <sup>1</sup>
	<i>lovelier</i>	lʌvliə(r)	„ lʌvljə(r)
u	<i>influence</i>	ɪnfluəns	„ ɪnflwəns
o	<i>following</i>	fɒlo-ɪŋ	„ fɒlwɪŋ
ju	<i>individual</i>	ɪndɪˈvɪdʒuəl	„ ɪndɪˈvɪdʒwəl
	<i>tempestuous</i>	temˈpestjuəs	„ temˈpestjwəs
	<i>casuistry</i>	kæzjuɪstri	„ kæzjwɪstri

It must, however, be acknowledged, as regards this last class of words, that some readers of poetry would retain the full number of syllables in spite of the metre. It is an open question whether we are to consider that a syllable is elided, or that the poet has chosen to vary his metre by occasionally introducing a superfluous syllable. It is unquestionable that the best poets do at times deliberately introduce extra syllables, so the reader is free to follow his own taste in this matter.

We often find in poetry that words ending in syllabic **n** are written thus:—*giv'n*, *ev'n*; and *the* is written *th'* as if to indicate that a syllable is to be elided. But in prose we should never drop these syllables, nor does it seem possible to do so in poetry, except in those instances where **n** happens to be followed by a vowel in the next word, where we could reduce it to **n**.

### SPELLING OF VARIABLE WORDS

§ 158. The rules followed in this work as to the spelling of variable words are these:—

(1) Words variously pronounced by different people are spelt in accordance with my own pronunciation.

(2) Words pronounced differently by the same persons in different circumstances are spelt according to circumstances.<sup>2</sup>

(a) Words ending in *r* have the *r* written only when followed by a vowel in the next word.

(b) Weak words are written in their weak forms.

(c) Words in which the weak syllables vary, or where there may be a syllable more or less, are written to represent the conversational usage of a careful speaker.

<sup>1</sup> I prefer to print this *i*<sup>ə</sup>.—*W.R.*    <sup>2</sup> They had a fixed spelling in the former editions.—*ED.*

In a few instances when the pronunciation seems doubtful, alternative forms are given at the foot of the page.

§ 159. Remarks<sup>1</sup> on the above rules :—

(1) My pronunciation of words beginning with **æ** and those ending with **æ(r)** is variable, and I seldom pronounce **æ** and **æ(r)**, generally substituting **w** and **æ(r)**, so that **æ***men* is = **w***en* and **æ(r)** is = **æ(r)**, except where the words containing them are specially emphasised.

(2) The following words most frequently occur in their weak forms :—

<i>a</i>	is written	ə
<i>an</i>	„	ən
<i>and</i>	„	ənd
<i>the</i>	„	ði or ðə
<i>that</i> (rel. or conj.)	„	ðæt
<i>to</i> (unstressed)	„	tə

The demonstrative *that* is written **ðæt**. Thus we are able to distinguish **ðæt** and **ðæt** in such sentences as *I believe that that [ðæt ðæt] is true.*

*To*, when stressed, as in *to and fro*, is written **tux**, like the words *too* and *two*.

These spellings should also be noted :—

<i>or</i>	is written	ɔ:(r)	<i>oar, ore</i>	are written	ɔ:ə(r)
<i>nor</i>	„	nɔ:(r)	<i>the Nore</i>	„	nɔ:ə(r)
<i>for</i>	„	fɔ:(r)	<i>four, fore</i>	„	fɔ:ə(r)
<i>your</i>	„	jɔ:(r)	<i>yore</i>	„	jɔ:ə(r)

The longer forms of *or*, *nor* and *for* [**ɔ:ə**, **nɔ:ə**, **fɔ:ə**], are occasionally heard when speakers pause upon these words, but this is quite exceptional,<sup>2</sup> as *for* seldom, and *or* and *nor* never, are found at the end of a sentence. These long forms never occur in my own pronunciation.

<sup>1</sup> In the former editions they formed exceptions to the rules originally given in § 158.—ED. <sup>2</sup> Not exceptional, when a subordinate clause or adverbial expression immediately follows,—*W.R.*

# V

## LOAN WORDS USED IN ENGLISH<sup>1</sup>

§ 160. The right pronunciation of loan words from French and other languages is a very perplexing question. Many of them are pronounced in various ways, and it is by no means easy to decide what pronunciation should be recommended, and whether those who are able to pronounce the language from which they are borrowed should use a foreign or an anglicized pronunciation. On the whole, it seems best to anglicize them, as far as custom will permit, for many foreign words, especially French ones, require a great effort to pronounce them in the foreign fashion when they occur in the middle of an English sentence, even on the part of those who know them well, and they must be miserably mispronounced by the average Englishman. Moreover, the French pronunciation of a French word, in such a position, far from being appreciated by Frenchmen, is particularly offensive to them.

There are, however, a few foreign sounds which all should try to learn, and which can be very easily acquired in childhood. For instance, the use of English *əŋ* as in *song*, in the Fr. *bonbon*, *bâton*, etc., is not tolerated amongst well educated people, who are expected to know the French nasal vowel *õ*.

<sup>1</sup> There is an appreciable change in educated opinion with regard to loan words, due to the increased attention that has been devoted to the pronunciation of foreign languages during the period since the first edition of Miss Soames's book was published ; and the compromises indicated here are in many cases to be regarded as imperfections which still have to be tolerated, not recommended as suitable for the coming generation.—*W.R.*



## SPECIAL SYMBOLS REQUIRED

§ 161. The minimum number of foreign sounds for which fresh symbols are required seems to be nine, as follows:—

	French, German.	French.	German.
a	as in <i>pAtte Mann</i>	ã as in <i>pAN</i>	x as in <i>aCH</i>
ø	„ <i>pEU schön</i>	ẽ „ <i>pIN</i>	ç „ <i>iCH</i>
y	„ <i>pU kÜhn</i>	õ „ <i>pONT</i>	
		œ „ <i>UN</i>	

a serves for two sounds which are not identical, short French a in *pAtte*, and short German a in *Mann*.<sup>1</sup>

ɑ: is used to represent (1) the French ɑ: in *pÂte*, (2) the long French a in *ménAge*, and (3) the long German a in *LAhm*.

e stands for French ε in *tel* and German ε in *fest*.

ə is used for the short vowels (1) ə in French *lE*, and (2) ə in German *Gabe*. ɛ: represents French eu in *pEUR*.

ɲj is used for ɲ in *viGnette*.

Generally speaking, the length of the French vowel is not indicated. When we have in English pairs of narrow and wide vowels, such as those in *gate, get* [ei, e], *feet, fit* [i:, i], *fool, full* [u:, u], the symbol for the long narrow vowel is more suitable for the corresponding short narrow vowel in French than the symbols e, i, u would be, because these would mislead the English people by suggesting that the vowels ought to be wide, and more open than they really are. So ei, i: and u: are used for the vowels in *ÉTÉ*, *fInI*, *tout*.<sup>2</sup>

Many English people fail to pronounce the French nasal vowel ã, and use õ instead, as in *encore, carte blanche*, pronounced by them ɔ̃'kɔ:r,<sup>3</sup> kartblɔ̃ʃ.<sup>4</sup>

It is not necessary to provide symbols for the German glottal stop, nor for the French voiceless liquids.

In the following list, final r is put in brackets in words which are thoroughly anglicized, to show that it is silent unless a vowel follows in the next word. When r is not bracketed, it

<sup>1</sup> This short a is a common weak form of *are*. <sup>2</sup> This seems to me undesirable, especially the ei. <sup>3</sup> ɔ̃'kɔ:r. <sup>4</sup> kartblɔ̃ʃ.—W.R.

should be trilled, though it requires some effort to do so when it is final, or followed by a consonant, as in

*abattoir*, abatwaɪr<sup>1</sup>

*belles lettres*, bel letr<sup>2</sup>.

*aperçu*, apɛrsy

*arpeggio*, ar'pedʒjo

### THE MOST NECESSARY FOREIGN SOUNDS

§ 162. **Hints for Learning the Most Necessary Foreign Sounds.**—The formation of the sounds represented by these nine symbols is explained in the French and German sections of this book. But as it is a considerable undertaking to learn all these foreign sounds, it may be worth while to note that some occur much more frequently, and are much more necessary than others. There are only three foreign sounds which occur very frequently, namely **a**, **ã**, and **ɔ̃**, and one tolerably often, namely **y**, making four in all. And, as already observed, most English people pronounce **ã** and **ɔ̃** alike, making them both equal **ɔ̃**. This seems the more excusable, as I am informed, on the authority of M. Passy, that young children in Paris are doing the same, and it seems likely that the next generation of Parisians will drop **ã** altogether. This leaves then practically a minimum of three foreign sounds to be learnt—**a**, **ɔ̃** and **y**.<sup>3</sup>

Concerning **a** I may observe that, although we have many more French than German loan words, the German **a** in *Mann* is decidedly easier than the French **a** in *patte*, which is intermediate between the English sounds in *father* and *man*, and this German sound also serves to represent **a** in Italian much better than the French *patte* vowel. So it is best for those who cannot hope to master both vowels to content themselves with the German short **a**.<sup>4</sup> It is not at all difficult to acquire this sound. All that is necessary is to shorten the vowel in *father*.

<sup>1</sup> abatwaɪ(r). <sup>2</sup> Trilled **r** is neither French nor English. English = ʁ.—*W.R.* <sup>3</sup> I agree with Prof. Rippmann in thinking that **ã** and **ɔ̃** must be distinguished. <sup>4</sup> But **a** seems preferable to **ɑ** as the regular symbol for the frequent French **a** as well as for the rare German **a**.—ED.

It is a curious fact that this short German **a** may be heard in two genuine English words in the mouths of children in the middle and lower classes, namely in *Mamma* and *Papa*, where they introduce it into both syllables, wrongly accenting the first of them. They ought to pronounce **məmaɪ**, **pəpaɪ**, but they actually do pronounce **mama**, **papa**.<sup>1</sup>

The three most necessary foreign sounds are explained further on in this volume as follows:—**a**, French *pAtte*, § 204; German *MAnn*, § 251; **ɔ̃**, French *on*, § 215; **y**, French *pU*, §§ 213 f.

For the remaining foreign sounds the references are:—**ø**, French *pEU*, §§ 213 f.; **ã**, French *pAN*; **ẽ**, French *pIN*; and **œ**, French *UN*, § 215; **x**, German *aCH*, and **ç**, German *iCH*, §§ 242 f.

### § 163. LIST OF LOAN WORDS.<sup>2</sup>

<i>abandon</i> , a'bādō.	<i>ad libitum</i> , æd 'libitəm.
<i>abatis</i> , a'batiː.	<i>ad nauseam</i> , æd 'nəʊsiæm.
<i>abattoir</i> , a'batwaɪr. <sup>3</sup>	<i>ad valorem</i> , æd və'lɔɪrəm.
<i>abbé</i> , abei. <sup>4</sup>	<i>ægis</i> , iidʒis.
<i>ab initio</i> , æb i'niʃio. <sup>4</sup>	<i>ægrotat</i> , i'groutæt.
<i>accelerando</i> , ækseli'rændo. <sup>5</sup>	<i>Æneid</i> , i'niɪd, i:niid. <sup>6</sup>
<i>acciaccatura</i> , atʃaka'tuɪrə.	<i>a fortiori</i> , ei fəʃi'ɔɪraɪ.
<i>accolade</i> , æko'leid, ako'ləd.	<i>agape</i> , ægəpi. <sup>7</sup>
<i>accoucheur</i> , aku'ʃəɪr.	<i>agio</i> , ædʒjo, eidʒjo.
<i>accoucheuse</i> , aku'ʃəɪz.	<i>Agnus Dei</i> , ægnəs di:ai,
<i>adagio</i> , ədaɪdʒjo.	agnuɪs <sup>8</sup> deiɪ.
<i>ad hominem</i> , æd hɔminem.	<i>aide-de-camp</i> , eidəkā.
<i>adieu</i> , ədjuː.	<i>aiguille</i> , eigwiːl.
<i>ad infinitum</i> , æd infi'naitəm.	<i>à la carte</i> , a la 'kart.
<i>ad interim</i> , æd 'intərɪm.	<i>à la mode</i> , æləmoud, ala'moud. <sup>9</sup>

**a**, *pAtte*, *MAnn*. **ø**, *pEU*, *schön*. **y**, *pU*, *kÜHn*. **ã**, *pAN*.

**ẽ**, *pIN*. **ɔ̃**, *pONT*. **œ**, *UN*. **x**, *aCH*. **ç**, *iCH*.

<sup>1</sup> Cf. p. 91, note 1.—ED. <sup>2</sup> Many of the words contained in this list are not anglicised at all. Those who use them strive to give the correct foreign pronunciation. <sup>3</sup> -(r). <sup>4</sup> If ei in *abbé*, then ou in *ab initio*. (For o, i.e., the short form of English ou, Prof. Rippmann generally prefers ou.—ED.) <sup>5</sup> -lə-? <sup>6</sup> i:niid. <sup>7</sup> -iɪ. <sup>8</sup> -uɪs?? <sup>9</sup> alamoud.—W.R.

*alcalde*, al'kaldei.<sup>1</sup>  
*al fresco*, al'fresko.<sup>2</sup>  
*alga*, pl. *algæ*, ælgə, ældʒi:  
*alguazil*, ælgwə'zil.  
*alibi*, ælibai.  
*allegretto*, alei'greto.  
*allegro*, a'leigro.  
*al segno*, al 'seinjo.  
*alto*, alto, ælto.  
*alto-rilievo*, alto or ælto  
 ri'li:vo.  
*amateur*, æmə'tjuə(r), some-  
 times amatœr, æmə'tœr or  
 æmətjuə(r).<sup>3</sup>  
*Ameer*, ɔmi:ə(r).  
*amende honorable*, a'mūd  
 ɔnə'ra:bl.  
*amour*, ɔmu:ə(r).  
*amour-propre*, amu:r prɔpr.  
*amphora*, æmfərə.  
*anabasis*, ɔnæbəsis.  
*anacoluthon*, ænəko'lju:θən.  
*ancien régime*, ɔsjē reizim.  
*andante*, an'dantei, æn'dænti.  
*anglice*, æplisi.  
*Anno Domini*, æno dɔminai.  
*ante meridiem*, ænti mi'ridjem.  
*à outrance*, a u:trās.  
*aperçu*, a'pe:rsy.<sup>4</sup>  
*aphasia*, əfeizjə.  
*Aphrodite*, æfro'daiti.  
*a piacere*, a pi:ə'tʃe:rei.  
*aplomb*, a'plɔ.

*aposiopesis*, æposaio'pi:sis.  
*a posteriori*, ei pɔsti:əri'ɔrai,-ri.  
*appliqué*, a'pli:kei.  
*appoggiatura*, apɔdʒə'tu:rə.  
*appui*, əpwɪ.  
*a priori*, ei prai'ɔrai.  
*à propos*, aprə'pou.  
*arc-boutant*, air'buitā.  
*Areopagus*, æri'ɔpəgəs.  
*arête*, a'reit.  
*argot*, argo.  
*Aries*, ɛrii:z.  
*armada*, a'meidə.  
*arpeggio*, ar'pedʒjo.  
*arras*, ærəs.  
*arrière-pensée*, ar'jɛ:r pāsei.  
*arrondissement*, a'rɔdi:sɔmā.  
*artiste*, ar'ti:st.  
*asafetida*, æsə'fetidə.<sup>5</sup>  
*Ate*, eiti.  
*atelier*, ɔteljei.  
*atoll*, ɔtəl, ætəl.  
*attaché*, ɔtaʃei.  
*auberge*, ɔube:rʒ.  
*au courant*, ou kurā.  
*au fait*, ou fei.  
*au fond*, ou fɔ.  
*au naturel*, ou natyrel.  
*au revoir*, ou rəvwair.  
*auto-da-fé*, ɔtodə'fei.  
*avalanche*, ævelə:nʃ.  
*avant-courier*, əvaɪnt or əvæn-  
 kuriə(r).

a, *p*atte, *M*ann. ø, *p*eu, *sch*ön. y, *p*u, *k*ühn. ā, *p*an.

<sup>1</sup> -i. <sup>2</sup> æl'freskou, just as ælibai. <sup>3</sup> æmətjuə(r) usual.

<sup>4</sup> English-French with ɔl. <sup>5</sup> æsə'fi:tidə.—*W.R.*

*ave*, eivī.  
*ayah*, a:jə.  
*Baal*, beiəl.  
*baboo*, ba:bu.  
*Bacchus*, bækəs.  
*bacillus*, bəsiləs.  
*bacterium*, bæk'ti:əriəm.  
*badinage*, badi:nɑ:ʒ, bædinedʒ.  
*bagatelle*, bæɡə'tel.  
*bakshish*, bækʃi:ʃ.  
*ballade*, balad.  
*ballet*, balei.  
*bambino*, bam'bi:no.  
*banquette*, bā'ket.  
*barége*, ba'reiʒ.  
*bas bleu*, ba: blø.<sup>1</sup>  
*bashi-bazouk*, bæʃibə'zu:k.  
*basso-rilievo*, baso-ri'li:vo.  
*basta*, bastə.  
*Bastille*, bas'ti:l.  
*bateau*, bato.  
*baton*, ba:tō, bætən.  
*battue*, baty.  
*bavardage*, bavarda:ʒ.  
*bdellium*, deljəm.  
*beau garçon*, bou garsō.  
*beau-ideal*, bou ai'di:əl.  
*beau-monde*, bo'māḍ.  
*bel-esprit*, bel es'pri:  
*belles-lettres*, bel letr.  
*benedicite*, beni'daisiti.  
*ben trovato*, ben tro'vairto.

*bergfall*, berkfal, bæ'gfəl.  
*bête noire*, beit nwa:r.  
*bêtise*, beiti:z.  
*bézique*, bei'zi:k.<sup>2</sup>  
*bienséance*, bjēsēiās.<sup>3</sup>  
*bienveillance*, bjē'veiljās.<sup>3</sup>  
*biga*, baigə.  
*bijou*, bi:ʒu.<sup>4</sup>  
*bijouterie*, bi'ʒu:təri:  
*billet-doux*, bilei'du:  
*bizarre*, bi'za:r.  
*bizarrerie*, bi'za:rəri:  
*bise*, bi:z.  
*blague*, blag.  
*blancmange*, bləma:nʒ, blə-  
     mənʒ.<sup>5</sup>  
*blasé*, blazei.  
*blonde*, blənd.  
*Boanerges*, bouə'nəidʒi:z.  
*bodega*, bo'di:ɡə.  
*Boer*, bu:ə(r).  
*bolus*, bouləs.  
*bolero*, bo'leiro.  
*bonâ fide*, bounə faidi.  
*bon-bon*, bō bō.  
*bonbonnière*, bōbən'je:ə(r).  
*bon chrétien*, bō kreitjē.<sup>6</sup>  
*bonhomie*, bənəmi:  
*bon mot*, bō mou, pl. mouz.  
*bonne*, bən.  
*bonne bouche*, bən bu:ʃ.  
*bon-ton*, bō tō.

ẽ, PIN.    ã, PONT.    œ, UN.    x, ACH.    ç, ICH.

<sup>1</sup> English-French bløi.    <sup>2</sup> I have never heard a diphthong here.

<sup>3</sup> Rather bijē- for English-French.    <sup>4</sup> -u:.    <sup>5</sup> Rather bləmənʒ.    <sup>6</sup> -ei-?  
 —W.R.

<i>bon vivant</i> , bō vi:vā.	<i>cabaret</i> , kabarei. <sup>8</sup>
<i>bon voyage</i> , bō vwa'ja:z, <sup>1</sup> bō vəi'a:z.	<i>cabbala</i> , kæbələ.
<i>Boôtes</i> , bo'outi:z.	<i>cabriolet</i> , kabrio'lei.
<i>boudoir</i> , bu:dwa:r.	<i>cache</i> , kaʃ.
<i>bougie</i> , bu:zi.	<i>cachet</i> , kaʃei.
<i>boulevard</i> , bulva:r. <sup>2</sup>	<i>cachucha</i> , kətʃu:tʃə.
<i>bouleversement</i> , bulvə:rsmā, bul'və:smənt.	<i>cacique</i> , kəsi:k.
<i>bouquet</i> , bukei.	<i>cacoethes</i> , kækə'o:i:θiz. <sup>9</sup>
<i>bourgeois</i> , burʒwa <sup>3</sup> (but when meaning a size of printing type, pronounced bə'dʒɔis).	<i>cadenza</i> , kədəntsə.
<i>bourgeoisie</i> , burʒwazi.	<i>cadi</i> , kaidi:, keidi.
<i>Bourse</i> , burs, bu:əs. <sup>4</sup>	<i>cadre</i> , kadr.
<i>bouts-rimés</i> , bu: ri:mei.	<i>café</i> , kafei.
<i>bravura</i> , bra'vu:rə.	<i>caftan</i> , kafta:n, kæftən.
<i>bric-à-brac</i> , brikəbræk.	<i>caisson</i> , keisən.
<i>brochure</i> , brəʃy:r. <sup>5</sup>	<i>camera obscura</i> , kæməərə əbs- 'kju:ərə.
<i>Brumaire</i> , bryme:r. <sup>6</sup>	<i>camaraderie</i> , kama'ra:ðəri:.
<i>brunette</i> , bru'net, bry'net.	<i>Campagna (the)</i> , kam'pa:nja.
<i>brusque</i> , brysk. <sup>7</sup>	<i>campanile</i> , kampa'ni:lei. <sup>10</sup>
<i>brusquely</i> , bryskli. <sup>7</sup>	<i>Canaan</i> , keinən. <sup>11</sup>
<i>brusqueness</i> , brysknis. <sup>7</sup>	<i>canaille</i> , ka'na:ʃ.
<i>brusquerie</i> , bryskəri:. <sup>7</sup>	<i>canard</i> , kana:r, kəna:d.
<i>buffet</i> , byfei, <sup>7</sup> a refreshment bar.	<i>cañon</i> , kənjən.
<i>buffet</i> , bəfit, a sideboard or a cup- board.	<i>cantabile</i> , kan'ta:bi:lei. <sup>10</sup>
<i>bureau</i> , bju:əro, bju'rou, and when an office is meant, some- times by'rou.	<i>cantata</i> , kan'ta:tə.
<i>caballero</i> , kabal'je:ro.	<i>cantatrice</i> , kanta'tri:tʃei. <sup>10</sup>
	<i>cap-à-pie</i> , kæpə'pi:.
	<i>capriccio</i> , ka'pritʃo.
	<i>capriccioso</i> , kapri'tʃouzo.
	<i>carafe</i> , kəra:f.
	<i>carbonari</i> , karbo'na:ri:.

a, pAtte, MAnn. ø, pEU, schÖn. y, pU, kÜHn. ã, pAN.

<sup>1</sup> This not English-French. <sup>2</sup> bul(i)va:r). <sup>3</sup> Rather -oə in English-French. <sup>4</sup> Rather bu:əs. <sup>5</sup> English-French -u:ə. <sup>6</sup> Or bru-. <sup>7</sup> -u-. <sup>8</sup> kæbərei. <sup>9</sup> -i:z. <sup>10</sup> -i. <sup>11</sup> kei(n)ən.—W.R.



*carillon*, kari:ljō.<sup>1</sup>  
*carmagnole*, karman'jōl.  
*carte-blanche*, kart blāʃ.  
*carte-de-visite*, kart də vi'zi:t.<sup>2</sup>  
*caryatid*, pl. -ides, kəri'ætɪd,  
 -idi:z.  
*casino*, kəsi:ino.  
*catalogue raisonné*, katalæg  
 reizənei.<sup>3</sup>  
*catena*, kəti:nə.  
*cathedral*, kəθi:drə, kəθidrə.  
*cause célèbre*, kouz se'leibr.  
*causeuse*, kouzə:z.  
*cavass*, kəvæs.  
*cavatina*, kava'ti:nə, kəvə-  
 'ti:nə.  
*centime*, sɑ'ti:m.  
*cerise*, se'ri:z.  
*chaise-longue*, ʃeiz lɔŋ.  
*chalet*, ʃalei.  
*chamois*, ʃamwaɪ; when leather  
 is meant, ʃæmi.  
*chaperon*, ʃæpəroun, -ən.  
*char-à-banc*, ʃarabā.<sup>4</sup>  
*chargé d'affaires*, ʃarʒeɪ da'fɛɪr.  
*charivari*, ʃari'va:ri.  
*chassé*, ʃasei.  
*chasseur*, ʃasə:r.  
*château*, ʃɑ:to.  
*chatelaine*, ʃatəlein.  
*chef*, ʃɛf.  
*chef d'œuvre*, ʃeɪ'də:vr.<sup>5</sup>

*chemise*, ʃi'mi:z.  
*chemisette*, ʃemi'zet.  
*chenille*, ʃi'ni:l.  
*cheval-glass*, ʃəval glaɪs.  
*chevaux de frise*, ʃevo də fri:z.  
*chevrette*, ʃevret.  
*chiaroscuro*, kjairo'sku:ro.  
*chiffon*, ʃi:fō.<sup>6</sup>  
*chiffonier*, ʃi:fə'ni:ə(r).  
*chignon*, ʃinjō.  
*cicala*, si'ka:lə.  
*cicerone*, tʃi:tʃeɪ'rounei,<sup>7</sup> sisə-  
 'rouni.  
*cicisbeism*, tʃitʃis'bi:izɪm.  
*cicisbeo*, tʃitʃis'beio.  
*ci-devant*, si:dəvā.<sup>8</sup>  
*cinquécinto*, tʃɪŋkwɪ'tʃɛnto.  
*clairvoyance*, kleɪr'vwajəs,  
 kleɪə'vɔiəns.<sup>9</sup>  
*claque*, klæk.  
*claqueur*, klækə(r).  
*clientèle*, kli:ə'tel, klaɪən'tel.  
*clôture*, klouty:r.  
*cobra de capello*, koubrə də  
 kəpelo.  
*cognac*, konjæk.  
*cognoscenti*, kəno'ʃenti.<sup>10</sup>  
*collaborateur*, kə'ləboratə:r, or  
 spelt *collaborator*, kələ-  
 bæreitə(r).  
*colporteur*, kəlpørtə:r.  
*comme il faut*, kəm i: <sup>11</sup>fou.

Ē, pIN. ð, pONT. œ, UN. x, ACH. ç, iCH.

<sup>1</sup> kari:ljō.    <sup>2</sup> vi'zi:t.    <sup>3</sup> -o- (middle o).    <sup>4</sup> ʃærəbæŋ.    <sup>5</sup> ʃe-  
<sup>6</sup> ʃi:fō.    <sup>7</sup> tʃitʃe'rounei.    <sup>8</sup> si-.    <sup>9</sup> Rather kleɪə'vɔiəns.    <sup>10</sup> -i.  
<sup>11</sup> i:l.—W.R.

*commode*, kə'moud.  
*communiqué*, kə'myni:kei.  
*complaisant*, kəmple'zɑ:nt.  
*compte rendu*, kōt rādy.  
*con amore*, kən ə'mə:rei.<sup>1</sup>  
*concierge*, kōsjɛ:rʒ.  
*concordat*, kənkə:dæt.  
*condottieri*, kəndət'jɛ:ri:.<sup>1</sup>  
*confrère*, kōfrɛ:r.  
*congé d'élire*, kōʒei d e'i:lɪ:r.<sup>2</sup>  
*connoisseur*, kənei'sə:r.<sup>3</sup>  
*contre-temps*, kōtrətā.  
*conversazione*, kənvəsætsi-  
     'ouni.  
*coquette*, kə'ket.<sup>4</sup>  
*cordon*, kōrdō.  
*corps diplomatique*, kōr<sup>5</sup> di-  
     plou'mati:k.  
*corsage*, kōrsɑ:ʒ.<sup>5</sup>  
*cortège*, kōrteɪʒ.<sup>5</sup>  
*corvée*, kōrvei.<sup>5</sup>  
*costumier*, kōst'ju:mjə(r).  
*coterie*, koutəri:.  
*cotillon*, kotiljən.  
*couchant*, kautʃənt.  
*couleur de rose*, kulə:r də  
     rouz.  
*coup de grâce*, ku: də gra:s.  
*coup de main*, ku: də mē.  
*coup de soleil*, ku: də so'lei.  
*coup d'état*, ku: d e'i'ta.<sup>6</sup>  
*coup d'œil*, ku: d əj.

*coupé*, ku:pei.  
*coupon*, kuipō.  
*coûte que coûte*, ku:t kə ku:t.  
*crayon*, kreɪən.  
*crèche*, kreɪʃ.  
*crescendo*, kre'ʃendo.  
*cretin*, kri:tin.  
*crevasse*, kri'væs.  
*crochet*, krouʃei.  
*croquet*, kroukei.  
*cui bono*, kai bouno.  
*cuisine*, kw'i:zi:n.  
*cuisse*, kwi:s.  
*cul-de-sac*, kyl də sak.  
*Culturkampf*, kul'tuirkampf.  
*curé*, kyrei.  
*Czar*, za:(r).  
*Czarina*, za:'ri:nə.  
*Czarewitch*, -owitz, za:rəvitʃ,<sup>7</sup>  
     -vits.  
*Czech*, tʃek.  
*dais*, dei:s.  
*danseuse*, dāsə:z.  
*Dauphin*, də:fin.  
*debonair*, debə'nɛ:ə(r).  
*débris*, debri:.  
*début*, deiby.<sup>8</sup>  
*débutant*, -ante, debytā, -āt.  
*déjeuner à la fourchette*, deiʒəi-  
     nei ə la fuɪr'ʃet.  
*démenti*, dei'māti:.<sup>8</sup>  
*dénoûment*, dei'nu:mā.<sup>8</sup>

a, *p*atte, *M*ann. ø, *p*eu, *sch*ön. y, *p*u, *k*ühn. ā, *p*an.

<sup>1</sup> -i. <sup>2</sup> e'i:lɪ:r. <sup>3</sup> kənəsə:ɪ. <sup>4</sup> ko-. <sup>5</sup> r not sounded by those who give eɪ for e, etc. <sup>6</sup> e'i'taɪ. <sup>7</sup> za:rɪvɪtʃ. <sup>8</sup> de-.—*W.R.*

*de novo*, də<sup>1</sup> nouvo.  
*depôt*, depo.  
*de rigueur*, də ri:gə:r.<sup>2</sup>  
*deshabille*, desa'bi:l.  
*detour*, detu:ə(r).  
*de trop*, də trou.  
*devoir*, devwa:r.  
*dies non*, daii:z nən.  
*Dieu et mon droit*, djə<sup>3</sup> ei mō  
     drwa:.<sup>4</sup>  
*dilettante*, dili'tænti.  
*distrain*, di:s'trei.<sup>5</sup>  
*divan*, di'væn.  
*Dives*, daivi:z.  
*doctrinaire*, døktri'næ:ə(r).  
*dolce far niente*, dɔltʃei<sup>6</sup> fa:r  
     ni'entei.<sup>6</sup>  
*donna*, dɔna.  
*douane*, du'a:n.  
*double entendre*, du:bl̩ ā'tādr.  
*douceur*, duisə:r.  
*eau de Cologne*, ou də<sup>7</sup> kəloun.  
*eau-de-vie*, ou də<sup>7</sup> vi:.  
*écarté*, ei'kartei.  
*éclaircissement*, ei'kle:rsi:smā.<sup>8</sup>  
*éclat*, ei'kla.<sup>9</sup>  
*edelweiss*, eidəlvais.  
*édition de luxe*, ei'di:sjō<sup>8</sup> də  
     lyks.  
*Effendi*, e'fendi:.  
*Eiffel*, aifl̩.

*Eisteddfodd*, ais'tefɔd.<sup>10</sup>  
*élan*, ei'lā.<sup>8</sup>  
*élite*, ei'li:t.<sup>8</sup>  
*éloge*, ei'louʒ.<sup>8</sup>  
*embarras de richesse*, ɔmbara<sup>11</sup>  
     də ri:ʃes.  
*embonpoint*, ābɔpwē.<sup>12</sup>  
*embouchure*, ā'bu:ʃy:r.<sup>13</sup>  
*émeute*, ei'mæt,<sup>8</sup> im'ju:t.  
*employé*, ā'plwajei, em'plɔiei.<sup>14</sup>  
*empressement*, ā'presmā.  
*en bloc*, ā blɔk.  
*encænïa*, en'si:njə.  
*enceinte*, ā'sēt.  
*encore*, ā'kɔ:r.  
*en famille*, ā fa'mi:l.  
*enfant perdu*, āfā pɛ:rdy.  
*enfant terrible*, āfā teri:bl̩.  
*en masse*, ā mas.  
*ennui*, ān'wi:.  
*en règle*, ā reigl̩.  
*en route*, ā ru:t̩.  
*ensemble*, ā'sābl̩.  
*entente cordiale*, ātāt kɔrdjal̩.  
*entourage*, ā'tu:ra:ʒ.  
*en tout cas*, ā tu: ka.<sup>15</sup>  
*entrée*, ātrei.  
*entremets*, ātrəmei.<sup>16</sup>  
*entre nous*, ātrə<sup>16</sup> nu:.  
*envelope*, āviloup, enviloup.<sup>17</sup>  
*epergne*, e'pə:n.

ẽ, pIN.    õ, pONT.    œ, UN.    x, ACH.    ç, iCH.

<sup>1</sup> di:.  
<sup>2</sup> ri:gə:.  
<sup>3</sup> djə:.  
<sup>4</sup> droa:.  
<sup>5</sup> di-.  
<sup>6</sup> -i.  
<sup>7</sup> di.  
<sup>8</sup> e-  
<sup>9</sup> -a:.  
<sup>10</sup> ais'teðvɔd.  
<sup>11</sup> ā- or ɔm-.  
<sup>12</sup> Impossible in English-French.  
<sup>13</sup> -u:ə(r).  
<sup>14</sup> Only the latter.  
<sup>15</sup> ka:.  
<sup>16</sup> -tə.  
<sup>17</sup> en-  
 onveloup.—W.R.

*esclandre*, esklādr.  
*escritoire*, eskri:twa:r.<sup>1</sup>  
*espièglerie*, es'pjeigləri:  
*espionage*, espjəna:ʒ.  
*esprit de corps*, espri: də kɔ:r.  
*établissement*, ei'tabli:smā.<sup>2</sup>  
*étagère*, eta'ʒe:r.  
*etiquette*, eti:'ket.<sup>1</sup>  
*exigeant*, -te, egzɪ:'ʒa:;<sup>3</sup> -ūt.  
*ex-officio*, eks ɔ'fɪʃjo.  
*ex parte*, eks pa:ti.  
*exposé*, ekspo:'zei.<sup>4</sup>  
*extempore*, eks'tempəri.  
*façade*, fa'sa:d.  
*facile princeps*, fæsili prinseps.  
*façon de parler*, fasɔ də parlei.  
*faience*, faiūs.  
*fainéant*, feineiā.  
*fait accompli*, feit a'kɔpli:  
*fakir*, fæki:ə(r).  
*fantasia*, fæn'teizə.<sup>5</sup>  
*fantoccini*, fænto'tʃi:ni:  
*farceur*, farsɔ:r.  
*faubourg*, foubuir.  
*faute de mieux*, fout də mjø.  
*fauteuil*, foutei:l.<sup>6</sup>  
*faux pas*, fou pa:.  
*felo de se*, felo di si:  
*femme de chambre*, fam də ʃābr.  
*fête*, feit.  
*feu de joie*, fø də ʒwa.

*fiacre*, fi:akr.  
*fiancé*, -ée, fi'āsei.<sup>7</sup>  
*fiasco*, fi'asko.  
*fichu*, fi:ʃy.  
*finale*, fi'naili.  
*finesse*, fi'nes.<sup>8</sup>  
*firn*, fi:rn.  
*flambeau*, flæmbo.  
*flamboyant*, flæm'bɔiənt.  
*flèche*, fleiʃ.  
*fleur de lis*, flɔ:r də li:  
*forte*, fɔrtei.<sup>9</sup>  
*fortissimo*, fɔr'ti:si:mo.<sup>10</sup>  
*fracas*, fraka.<sup>11</sup>  
*franc*, fræŋk.  
*Frau*, frau.  
*Fräulein*, frɔilain.<sup>12</sup>  
*gala*, ga:lə.  
*garçon*, garsɔ.  
*gasconade*, gæskə'neid.<sup>13</sup>  
*gauche*, gouʃ.  
*gaucherie*, gouʃəri:  
*Gemini*, dʒeminai.  
*gendarme*, ʒā'da:rm.  
*genre*, ʒār.  
*giaour*, dʒauə(r).  
*glacé*, glasei.  
*glacier*, glæsje(r).  
*glacis*, glasi:  
*glissade*, gli:'sa:d.<sup>1</sup>  
*goitre*, goitə(r).

a, p*atte*, M*ann*. ø, p*eu*, s*ch*ön. y, p*u*, k*üh*n. ā, p*an*.

<sup>1</sup> -i-. <sup>2</sup> e-. <sup>3</sup> eg'zi:ʒā. <sup>4</sup> eks'pouzei. <sup>5</sup> -zjə. <sup>6</sup> I have never heard this; foutei seems the familiar form. <sup>7</sup> fi'āsei. <sup>8</sup> fi'nes.  
<sup>9</sup> -i. <sup>10</sup> fɔr'tisimou. <sup>11</sup> -a:. <sup>12</sup> Usually frɔlain. <sup>13</sup> gæsko'neid.  
 —W.R.

*gramme*, gram, græm.  
*grande vitesse*, grād vi'tes.<sup>1</sup>  
*groschen*, grəʃən.  
*guillotine*, giljo'ti:n.<sup>2</sup>  
*guipure*, gi'pyr.  
*habitué*, a'biitwei.  
*harem*, hærem.  
*hauteur*, houtə:r.  
*haut ton*, hou tō.  
*Hebe*, hi:bi.  
*Herr*, hæ:r.  
*hiatus*, hai'eitəs.  
*Hinterland*, hintərlant.<sup>3</sup>  
*honi soit qui mal y pense*, hōni:  
 swa<sup>4</sup> ki: mal i: <sup>5</sup> pās.  
*hors de combat*, hō: də komba.<sup>6</sup>  
*hôtel de ville*, ou'tel də vi:l.  
*Huguenots*, hju:ɡənəts.  
*hyperbole*, hai'pə:bəli.  
*ich dien*, i:ç<sup>7</sup> di:n.  
*imbroglio*, im'brouljo.  
*impasse*, ěpa:s.  
*impromptu*, im'prəmtju.<sup>8</sup>  
*incognito*, in'kəgnito.  
*insouciance*, ě'su:si:ās.<sup>1</sup>  
*jäger*, jeigər.<sup>9</sup>  
*jalousie*, ʒalu:zi:<sup>10</sup>  
*jardinière*, ʒadi:nje:r.<sup>1</sup>  
*je ne sais quoi*, ʒə nə sei kwa.<sup>11</sup>  
*jet d'eau*, ʒei d ou.

*jeu d'esprit*, ʒə d es'prii.  
*journal*, ʒu:rnal.  
*jujube*, ʒu:ʒu:b.<sup>12</sup>  
*Kaiser*, kaizə(r).  
*khan*, ka:n.  
*Khedive*, kei'di:v.<sup>13</sup>  
*kindergarten*, kindəɡa:tɹ.  
*kiosk*, ki'əsk.  
*kirschwasser*, kiərʃvasər.<sup>9</sup>  
*kraal*, kra:l.  
*kreutzer*, krəitsər.<sup>9</sup>  
*kyrie*, kirii.  
*Koran*, kə'ra:n, kəi'ræn,  
 kərən.<sup>14</sup>  
*laissez faire*, lesei fə:r.  
*Lama*, laimə.  
*landsturm*, landʃtu:rm.<sup>15</sup>  
*landwehr*, landve:r.  
*Laocoon*, lei'əkoən.  
*lapis lazuli*, leipis<sup>16</sup> læzjulai.  
*lapsus linguae*, læpsəs lingwi:  
*lares*, læri:z.  
*Lateran*, lætərən.  
*latrine*, lætri:n.  
*lazzaroni*, lætsə'rouni.<sup>17</sup>  
*legerdemain*, ledʒədə'mein.  
*levée*, levi.  
*lingua franca*, lingwə fræŋkə.  
*liqueur*, li'kə:r.<sup>9</sup>  
*littérateur*, liteiratə:r.<sup>18</sup>

ě, PIN.    ʒ, PONT.    œ, UN.    x, ACH.    ç, ICH.

<sup>1</sup> -i.    <sup>2</sup> giloti:n or gilo'ti:n.    <sup>3</sup> English-German hintəlænd.  
<sup>4</sup> soa.    <sup>5</sup> i.    <sup>6</sup> -a:.    <sup>7</sup> English-German iʃ.    <sup>8</sup> im'prəmtju.    <sup>9</sup> -(r).  
<sup>10</sup> -u-.    <sup>11</sup> kwa:.    <sup>12</sup> dʒu:dʒu:b.    <sup>13</sup> ke-.    <sup>14</sup> kə'ra:n, kərən.  
<sup>15</sup> English-German lændstə:m.    <sup>16</sup> læpis.    <sup>17</sup> -i.    <sup>18</sup> literatə:r(r).  
 — W.R.

*litre*, li:tə(r).  
*locale*, lokal.  
*locum tenens*, loukəm ti:nenz.  
*Louvre (the)*, lu:vɹ.  
*louvre (a)*, lu:və(r).  
*Madame*, madam.  
*Mademoiselle*, madmwa'zel.  
*Madonna*, mədɒnə.  
*Magna Charta*, mægnə kɑ:tə.  
*maison de santé*, meizɔ də  
     sɑ:tei.  
*maître d'hôtel*, meitr d ou'tel.  
*mal à propos*, mal a prə'pou.  
*marguerite*, margə'ri:t.  
*marionette*, məriə'net.  
*mark* (Germ. coin), ma:k.  
*Marseillaise*, maisel'jeiz.<sup>1</sup>  
*massage*, masɑ:ʒ.  
*matériel*, ma'teri:el.<sup>2</sup>  
*matinée musicale*, matinei  
     myzi:kəl.<sup>3</sup>  
*mauvaise honte*, məveiz ɔt.  
*mediocre*, medi'oukə(r).<sup>4</sup>  
*meerschaum*, miəʃəm.  
*mêlée*, meilei.<sup>5</sup>  
*ménage*, menɑ:ʒ.  
*ménagerie*, me'nəʒəri:.<sup>6</sup>  
*menu*, meny, menjɹ.<sup>7</sup>  
*mésalliance*, meizali:ās.<sup>8</sup>  
*messieurs*, meʃəz.<sup>9</sup>  
*métayer*, me'teiei.

*metempsychosis*, metempsi-  
     'kouzis.<sup>10</sup>  
*mètre*, mi:tə(r).  
*metronome*, metrənəm.<sup>11</sup>  
*mirabile dictu*, mi'reibili  
     diktju.<sup>12</sup>  
*mirage*, mi'ra:ʒ.<sup>3</sup>  
*mitrailleuse*, mi:trə'jə:z.<sup>3</sup>  
*modus vivendi*, moudəs vai-  
     'vendai.  
*moiré*, mwarei.<sup>13</sup>  
*Monseigneur*, mɔ'seinjɹr.  
*Monsieur*, mysjɹ.<sup>14</sup>  
*morceau*, mɔrsou.<sup>15</sup>  
*mot*, mou.  
*motif*, mɔ'ti:f.  
*muezzin*, mu'edzin.<sup>16</sup>  
*mufti*, mɒfti.  
*munshi*, muɒʃi:.  
*naïve*, nai:v.  
*naïveté*, naivtei.  
*née*, nei.  
*névé*, neivei.<sup>17</sup>  
*nirvana*, nəi'vaɪnə.  
*nisi*, naisai.  
*noblesse oblige*, nəbles ɔ'bli:ʒ.  
*nom de plume*, nɔ də plym.  
*nom de guerre*, nɔ də geɪr.  
*nonchalant*, nɔʃa'lɑ̃.  
*nonchalance*, nɔʃa'lās.  
*nonpareil*, nɔnparel.<sup>18</sup>

a, p*atte*, M*ann*. ø, p*eu*, s*chön*. y, p*u*, k*ühn*. ā, p*an*.

<sup>1</sup> -'leiz.   <sup>2</sup> ??   <sup>3</sup> -i-.   <sup>4</sup> mi:diə:kə (surely not a loan word).  
<sup>5</sup> me'lei.   <sup>6</sup> -dʒəri.   <sup>7</sup> Also me'nu:.   <sup>8</sup> mezaliās.   <sup>9</sup> mesəz.  
<sup>10</sup> -sis.   <sup>11</sup> -noum.   <sup>12</sup> -ju:.   <sup>13</sup> moa-.   <sup>14</sup> məsjei.   <sup>15</sup> mɔ:sou.  
<sup>16</sup> mu-.   <sup>17</sup> ne'vei.   <sup>18</sup> nɔnpa'rel.—W.R.



*nous*, naus.  
*nous verrons*, nu: vɛ:rõ.<sup>1</sup>  
*nouveaux riches*, nu:vo<sup>2</sup> ri:ʃ.  
*nuance*, nyās.  
*oasis*, ou'eisis.  
*obligato*, ɔbli:'ga:to.<sup>3</sup>  
*octroi*, ɔktrwa:.<sup>4</sup>  
*œsophagus*, i:'sɔfəgəs.  
*olla podrida*, ɔlə pɔ'dri:də.  
*on dit*, ɔ di:.  
*oubliette*, uibli'et.  
*outré*, utrei.  
*pace*, peisi.  
*paillasse*, pɛljəs.<sup>5</sup>  
*paletot*, pæltɔ.  
*panacea*, pænə'si:ə.  
*papier-maché*, papjei ma:'ʃei.<sup>6</sup>  
*par excellence*, par ekselās.  
*parterre*, par'tɛ:r, pa'tɛ:ə(r).  
*parvenu*, parvəny.  
*Pasha*, paʃa, pəʃa:.  
*passé*, pasei.  
*passe-partout*, pas-par'tui.  
*pastille*, pæs'ti:l.  
*patois*, patwa.<sup>7</sup>  
*penchant*, pəʃā.  
*pension*, pāsʒə.  
*perdu*, pɛrɔdy.  
*persiflage*, pɛ:rsi:fla:ʒ.<sup>3</sup>  
*personagrata*, pə'sounəgreitə.

*personnel*, pɛ:rsɒnəl.<sup>8</sup>  
*petite*, pɛti:t.  
*petite culture*, pɛti:t kyl'ty:r.<sup>9</sup>  
*pfennig*, pfeni:ç.<sup>10</sup>  
*phthisis*, θa:sis.  
*piano* (subst.), pi'ano, pi'æno.<sup>11</sup>  
*piano* (adv.), pi'aino.  
*pianoforte*, pi'anofɔ:ti.<sup>12</sup>  
*piastre*, pi'æstə(r).  
*piazza*, pi'atsə, pi'ætsə.  
*pièce de résistance*, pjeis də  
 rei'zi:stās.<sup>3</sup>  
*pince-nez*, pɛs nei.  
*piquant*, pi:kənt.  
*piqué*, pi:kei.  
*pis aller*, pi:z<sup>13</sup> alei.  
*plébiscite*, plebisi:t.  
*Pleiades*, plaiædi:z.  
*poco curante*, pouko ku-  
 'rantei.<sup>14</sup>  
*poignard*, pɔnjəd, sometimes<sup>15</sup>  
 spelt *poniard*.  
*point d'appui*, pwē d'a'pwii.  
*pongee*, pɔndʒi.<sup>16</sup>  
*port cochère*, pɔ:rt kɔ'ʃɛ:r.  
*portemonnaie*, pɔ:rtmɔnei.  
*portière*, pɔ:tje:r.  
*poste restante*, pɔst restāt.  
*post meridiem*, poust mi'ri-  
 djem.

ẽ, PIN. ð, PONT. œ, UN. x, ACH. ç, ICH.

<sup>1</sup> verõ. <sup>2</sup> nuvou. <sup>3</sup> -i-. <sup>4</sup> -oi-. <sup>5</sup> -'jæs. <sup>6</sup> mæʃei. <sup>7</sup> English-French pætoai. <sup>8</sup> -o-. <sup>9</sup> English-French kaltjuə. <sup>10</sup> -ig. <sup>11</sup> Only pi'ænou. <sup>12</sup> pi'æno-. <sup>13</sup> pi:z. <sup>14</sup> -ti. <sup>15</sup> Better. <sup>16</sup> pan'dʒi:.  
 —W.R.

*pour encourager les autres,*  
 puiɾ ã'kuraʒei leiz ouɾ.  
*pour parler, puiɾ parlei.*  
*pour prendre congé, puiɾ prãdr*  
 kōʒei.  
*précis, preisi:.<sup>1</sup>*  
*préfet, prefei.*  
*prestige, pres'ti:ʒ.*  
*preux chevalier, prui: ʃevə-*  
 'li:ə(r).<sup>2</sup>  
*priedieu, priɪdjø.*  
*prima donna, pri:ma dōna.*  
*prima facie, praɪmə feiʃi:.*  
*procès verbal, prōsei ve:ɪrbaɪ.*  
*promenade, prəm'naɪd.*  
*pronunciamento, pronãʃia-*  
 'mento.<sup>3</sup>  
*pro rata, prou reitei.*  
*programme, prougræm.*  
*protégé, prōteɪʒei.*  
*puggaree, paʒəri.*  
*quantité négligeable, kãti:tei<sup>4</sup>*  
 negli:ʒabl.<sup>5</sup>  
*quartette, kwəi'tet.*  
*quasi, kweisai.*  
*quatrefoil, kætɾəfɔɪl.<sup>6</sup>*  
*queue, kø.*  
*qui vive, ki: <sup>7</sup> vi:v.*  
*quondam, kwɔndæm.*  
*raconteur, ra'kōtœ:r.*  
*ragout, rægui.*

*raison d'être, reizō d eitr.*  
*Rajah, raɪdʒə.*  
*rallentando, ralen'tando.*  
*ranche, raɪnʃ.*  
*rapprochement, ra'prɔʃmã.*  
*rationale, ræʃə'neili.*  
*rechauffé, re'ʃoufei.*  
*razzia, ratsja.*  
*recherché, re'ʃeɪrʃei.<sup>8</sup>*  
*reconnaissance, ri'kɔnisəns.*  
*reconnoître, rekə'nɔitə(r).*  
*refrain, ri'frein.*  
*régime, reizim.<sup>9</sup>*  
*Reichsrat(h), raɪçsra:t.*  
*Reichstag, raɪçsta:g.*  
*Renaissance, ri'neisās.*  
*rendezvous, rãdei'vu:.<sup>10</sup>*  
*rentes, rãt.*  
*repertoire, repɛɪrtwa:r.<sup>11</sup>*  
*repoussé, rə'pusei.<sup>12</sup>*  
*requiem, rekwiem.*  
*restaurant, restərã.*  
*résumé, rei'zumei.<sup>13</sup>*  
*reveillé, re'veiei.<sup>14</sup>*  
*reverie, revəri:.<sup>15</sup>*  
*riant, ri:ã.*  
*ricochet, riko'ʃei.<sup>16</sup>*  
*rôle, roul.*  
*rondeau, rōdo.<sup>17</sup>*  
*rondel, rōdel.<sup>18</sup>*  
*roturier, ro'tyri:ei.<sup>19</sup>*

a, ɸatte, MAnn. ø, ɸeu, schōn. y, ɸu, kühn. ā, ɸan.

<sup>1</sup> pre-. <sup>2</sup> !! <sup>3</sup> -sia'mentou. <sup>4</sup> -i-. <sup>5</sup> negli:ʒabl. <sup>6</sup> kætə-.  
<sup>7</sup> ki. <sup>8</sup> re'ʃeɪʃei. <sup>9</sup> re-. <sup>10</sup> rãdi'vu:. <sup>11</sup> repɛɪtwa:.. <sup>12</sup> -u:.-  
<sup>13</sup> re'zumei. <sup>14</sup> ri'veli. <sup>15</sup> rei-. <sup>16</sup> rikoʃei. <sup>17</sup> Usually røndou.  
<sup>18</sup> røndel. <sup>19</sup> -iei.—W.R.

roué, ru:ei.  
 rouge, ruiz.  
 rouge et noir, ruiz ei nwa:r.  
 roulade, ru:lād.<sup>1</sup>  
 ruche, ryʃ.<sup>2</sup>  
 ruse, ryiz, ru:z.<sup>3</sup>  
 sabot, sabo.<sup>4</sup>  
 sachet, saʃei.<sup>5</sup>  
 saga, seigə.<sup>6</sup>  
 sahib, sa:ih.  
 salaam, səla:m.  
 salon, salō.  
 sangfroid, sāfrwa.<sup>7</sup>  
 sans-culottes, sā ky'lət.  
 sans-*façon*, sā fasō.  
 sans-souci, sā su'si.  
 Sassenach, səsinæk.  
 sauerkraut, sauəkraut.  
 sauve qui peut, souv ki: pø.<sup>8</sup>  
 savant, savā.<sup>9</sup>  
 savoir-faire, savwar<sup>10</sup> fə:r.  
 savoir-vivre, savwar<sup>10</sup> vi:vr.  
 scrutin de liste, skrytē də list.<sup>11</sup>  
 scherzo, skærtso.  
 séance, seiās.  
 seigneur, seinjə:r.  
 seigneurie, sinjəri.  
 serviette, se:rvi:et.<sup>12</sup>

Sèvres, seivr.  
 sgraffito, græ'fi:to.<sup>13</sup>  
 sheikh, ʃik.<sup>14</sup>  
 siesta, si'estə.<sup>15</sup>  
 Signor, sinjə:r.  
 Signora, sin'jə:ra.  
 Signorina, sinjə:ri:nə.<sup>16</sup>  
 silhouette, silu'et.  
 sine qua non, saini kwei nən.  
 sobriquet, səbri'kei.  
 soi-disant, swa<sup>17</sup> di:zā.  
 soirée, swa:rei.<sup>18</sup>  
 solitaire, solite:ə(r).<sup>19</sup>  
 sortie, sə:rti:.  
 sotto voce, soto voutʃei.  
 sou, sui.  
 souvenir, suivəni:r.  
 staccato, sta'ka:to.  
 suave, sy'aiv.<sup>20</sup>  
 sub judice, sab dʒudisi.<sup>21</sup>  
 suite, swit.  
 surveillance, sə'veiljəns.  
 tableau vivant, tablo viivā.  
 table d'hôte, ta:bl d out.  
 tapis, tapi:.  
 tazza, tætsə.  
 technique, tek'nik.  
 terra incognita, terə in'kognitə.

ε, PIN.    ð, PONT.    œ, UN.    x, ACH.    ç, iCH.

<sup>1</sup> ru'lād.    <sup>2</sup> ru:ʃ.    <sup>3</sup> ru:z.    <sup>4</sup> səbou.    <sup>5</sup> saʃei.    <sup>6</sup> sa:igə.  
<sup>7</sup> -oa.    <sup>8</sup> ki pøi.    <sup>9</sup> səvā.    <sup>10</sup> -wa: .    <sup>11</sup> list.    <sup>12</sup> səi:—  
*W.R.*    <sup>13</sup> "græfīto," as originally given by the author, seems to have  
 been an error.—ED.    <sup>14</sup> Also ʃeik.    <sup>15</sup> si-.    <sup>16</sup> -jo-.    <sup>17</sup> soa.  
<sup>18</sup> swə.—*W.R.*    <sup>19</sup> Originally "*solidaire*, *solidea*(r)," i.e.,  
 solide:ə(r), but *solitaire* is probably meant.—ED.    solite:ə(r).  
<sup>20</sup> sweiv.    <sup>21</sup> dʒui:—*W.R.*

*tête-à-tête*, teit a teit.  
*thaler*, tailər.<sup>1</sup>  
*tic douloureux*, tik du:l'u'ru:.<sup>2</sup>  
*timbre*, tēbr.  
*tirade*, ti'reid.  
*toilette*, twalet.<sup>3</sup>  
*tour de force*, tuir də fə:rs.  
*tournure*, tuirnyr.  
*tout ensemble*, tut<sup>4</sup> ā'sābl.  
*train de luxe*, trē də lyks.  
*trait*, trei.  
*tremolo*, tremolo.  
*trio*, tri:o.  
*Trisagion*, tri'sægion.  
*troupe*, truip.  
*tulle*, tyl.<sup>5</sup>  
*tu quoque*, tju: kwoukwɪ.  
*turquoise*, tyrkwaz,<sup>6</sup> tə'kɔiz.  
*uhlan*, ulən.<sup>7</sup>  
*ukase*, ju:'keis.  
*Vallauris* (ware), valəri:.<sup>8</sup>  
*valenciennes*, valās'jen.  
*valet*, vælit.  
*valet de chambre*, valei də ʃābr.

*valise*, vɛli:z.  
*vaudeville*, vouldvi:l.  
*vedette*, vi'det.  
*vertu*, vɛ:rtɪ.  
*verve*, vɛ:rɪv.<sup>9</sup>  
*vignette*, vin'jet.  
*vinaigrette*, vinei'gret.  
*violoncello*, vaiələn'tʃɛlo.  
*virtuoso*, vɛ:tʃu'ouzo.  
*vis à vis*, vi:z<sup>10</sup> a vi:.  
*visé*, vi:zei.  
*viséed*, vi:zeid.  
*vivandière*, vi:vād'je:r.  
*vivat*, vi'vai.<sup>11</sup>  
*viva voce*, vaivə vɔ:si.  
*volte face*, vɔlt fas.  
*Walhalla*, vɛl'hælə.  
*zeitgeist*, tsaitgaist.  
*zeitung*, tsaituŋ.  
*zenana*, zi'nainə.  
*zither*, ziθər.  
*Zollverein*, tsɔlfərain.  
*zouave*, zu'aiv.

a, *p*atte, *M*ann. ø, *p*EU, *sch*ön. y, *p*U, *k*ÜHN. ā, *p*AN.

ē, *p*IN. ã, *p*ONT. œ, UN. x, *a*CH. ç, *i*CH.

<sup>1</sup> -(r). <sup>2</sup> du:lurə. <sup>3</sup> toilet. <sup>4</sup> tut. <sup>5</sup> tul. <sup>6</sup> tyr-? <sup>7</sup> Also ju:-. <sup>8</sup> ? <sup>9</sup> vɛ:rɪv. <sup>10</sup> viz. <sup>11</sup> vaivæst.—*W.R.*

## VI

### *HINTS FOR TEACHERS*

#### METHOD RECOMMENDED

§ 164. The subject of phonetics having as yet been very little taught in English schools, the outline of a method which has been found practically useful may not be unacceptable.

The imitative faculties are so strong in early childhood that it is desirable to try to give young children a practical mastery of the sounds from the very beginning, before they can be expected to learn much as to the manner of their formation. They ought to have some drill in pronouncing the sounds of English and French in the Kindergarten.<sup>1</sup> Experience shows that little children of six years of age are quite capable of observing some of the most important distinctions in phonetics, *e.g.*, between lip, point and back consonants, between stops and continuants, and between consonants which are voiced and unvoiced. But it is impossible to teach phonetics systematically without some phonetic notation ; and as, in secondary schools, most children come having already learnt the ordinary spelling at home, it seems difficult to attempt a course of lessons in phonetics before they are tolerably familiar with the ordinary spelling, say at about ten years of age.<sup>2</sup> And meantime the teacher who is acquainted with the subject may do much in teaching them to pronounce clearly and well, and may lay a good foundation for the more systematic teaching which is to follow.

In the following suggestions on the teaching of phonetics I assume then that the children are about ten years of age, but

<sup>1</sup> Nowadays we do not believe in teaching French much before ten ; and we do believe in teaching it phonetically at the very outset.—*W.R.*

<sup>2</sup> The important problem is how to teach the sounds to beginners, especially in the elementary school, before the ordinary spelling is learnt.—*W.R.* (To my mind also the more modern system indicated in the preceding notes means a decided advance on the method recommended in the text.—*ED.*)

it is hoped that they may be useful for older pupils also, as it is not proposed to sketch out a course of lessons in detail, but only to give some broad outlines and general instructions which each teacher can adapt to his own class.

§ 165. The first and most important matter will be to teach the English sounds as thoroughly as possible, for when this is done, the formation and classification of French and German sounds will easily be understood. But as it may be taken for granted that the pupils already know a little French, at least as it appears in books,<sup>1</sup> and in any case a few foreign sounds are wanted for the pronunciation of loan words from French and other languages, it will be desirable to teach a few of the most prominent sounds of French and German, in connexion with English phonetics, before beginning a systematic study of the sounds of these languages ; to do so will vary the lessons agreeably and make them more interesting.

§ 166. The chief things we have to teach are these :—

- (1) English sounds and the ordinary alphabet do not correspond.
- (2) A phonetic English alphabet.
- (3) A few sounds from French and German.
- (4) The structure of the vocal organs.
- (5) Formation and classification of sounds.
- (6) To read English aloud from phonetic spelling.
- (7) To analyse English words into their component sounds.

It will be convenient to discuss separately the teaching of each of these divisions of the subject, although instruction in several of them may be going on simultaneously.

§ 167. **I. Sounds and Symbols do not agree.**—First show that the sounds of English do not correspond with the twenty-six letters of our alphabet, and that—

(1) For some sounds we must use digraphs, *e.g.*, *sh*, *th*, *ee*, *oo*, as in *she*, *the*, *peel*, *pool*.

(2) For some we have no symbols at all. We cannot distinguish the sounds in *hut* and *put*, *this* and *thistle*, *sir* and *leisure*.

<sup>1</sup> See p. 107, note 1.—ED.



(3) We often use different symbols for the same sound, as in *kill*, *cat*, *queen*, *echo*.

§ 168. II. **The Phonetic Alphabet.**—It is best to learn this by degrees, taking a few new sounds in each lesson, and carrying on simultaneously the teaching as to formation and classification of letters, and the combination of the easier sounds in words.

Point out the difference between the sounds and their names, showing that the names are generally distinct from the sounds.

When teaching the vowels and diphthongs, let the list of key-words be learnt first, and then the names of the sounds.

The children should finish learning the alphabet before learning the formation and classification of all the sounds, and it will be convenient to teach the names of the short vowels before attempting the long ones. The reasons for this are that (1) whole sentences can be constructed with short vowels only, and (2) that we use no new symbols for the vowels in *pet*, *pit*, *put*, and only a slightly altered symbol for the vowel in *pot*.<sup>1</sup> So it is a good plan to teach words having these four vowels as soon as the six stops and three nasals have been learnt. The first spelling lesson contains no sounds besides these, and it might be read in the second lesson of the course.

The order suggested is as follow :—

1. Stops and Nasals with e, i, ɔ, u	Spelling lesson	I.
2. Consonants as far as ð	„	II.
3. All the Consonants	„	III.
4. The Short Vowels ʌ, æ	„	IV.
5. The Short Unaccented Vowels ə, i, ʊ	„	V., VI.
6. The Long Vowels	„	VII., VIII.
7. The Diphthongs	„	IX., X.

The diphthongs might be learnt after the reading lessons have been begun.

The teacher will find all the rarer sounds fully illustrated on p. xvii.

<sup>1</sup> ʊ was used for ɔ in the former editions.—ED.

When the children have learnt to analyse the diphthongs into the sounds which compose them, they should, in repeating the alphabet, say :—

$tj = t + j$	$ai = a: + i:$	$oi = o: + i:$
$dʒ = d + ʒ$	$au = a: + u:$	$ju: = j + u:$

§ 169. III. **The Most Necessary Sounds in French and German.**—These are the vowels in *patte*, *peu*, *pu*, the four nasal vowels, and the consonants in *ach* and *ich*. Diagram V will be a help in teaching some of the new vowels.

French sounds should also be compared with English when teaching the English diphthongs  $iə$ ,  $uə$  in *peer* and *poor*. Compare these diphthongs with the sounds  $i:$  and  $u:$  as they occur both in English words without *r* and in French words with *r* following, thus :—

<i>peel</i>	<i>peer</i>	Fr. <i>pire</i>
<i>pool</i>	<i>poor</i>	Fr. <i>pour</i>
	Pronounced	
$pi:l$	$piə(r)$	$pir$
$pu:l$	$puə(r)$	$pur$ <sup>1</sup>

§ 170. IV. **Structure of the Vocal Organs.**—This cannot be explained much more simply than by referring to the diagrams I-IV and using the explanations in §§ 12-17.

§ 171. V. **Formation and classification of the Sounds.**—This must be taught in such a way as to lead the children to discover as much as possible by their own observation. Many details which have been mentioned in the previous chapters should be omitted, being intended for the teacher only, who will want to know much more than he is able to impart; but the order in which the chief facts are there explained has been carefully arranged to assist students in passing from the more obvious distinctions to those which are less noticeable, and more difficult to grasp, and this order might be followed in teaching children.

<sup>1</sup> *pur* (with close *u*).—*W.R.* ; *ED.*

It will certainly be found expedient in teaching to explain consonants before vowels, and the stops first of all. Again, amongst the stops, **p** and **b**, in which the action of the lips can so easily be seen, naturally come first. Then the distinction as to place, between lips, point of the tongue and back of the tongue, is easier to make out than that between voiced and unvoiced consonants, so it should be the first distinction noted. Two children of six have been found quite well able, in one lesson of a few minutes, to pronounce the name of **η**, and to classify the stops and nasals as lip, point, and back consonants, observing the difference for themselves. The difference between stops and continuants is also very easy to observe, and it might come next in order.

Again, though we have observed that it is convenient to teach the names and sounds of the short vowels at a very early stage, we shall find, when the formation and classification of the vowels are to be taught, that it is easier to begin by studying the long vowels, and not those which are short and fleeting.

It is a useful exercise to let the children write the consonants down the middle of a sheet of paper, gradually filling in the names which describe them, thus :—

#### ENGLISH CONSONANTS.

Liquids.	Stops	{	<b>p</b>	Breath	}	Lips.
			<b>b</b>	Voiced		
		{	<b>t</b>	B	}	Point.
			<b>d</b>	V		
		{	<b>k</b>	B	}	Back.
			<b>g</b>	V		
	{	Nasal	<b>m</b>	V		Lips
			<b>n</b>	V		Point.
			<b>η</b>	V		Back.
		Side	<b>l</b>	V		Point.
			<b>r</b>	V		

Continuants.	{	m	B	}	Lips.	
		w	V			
		f	B	}	Lip-teeth.	
		v	V			
		θ	B	}	Point-teeth.	
		ð	V			
		s	B	}	Point.	
		z	V			
		ʃ	B	}	Point-blade.	
		ʒ	V			
j	V	Front.				
h	B	Throat.				
Composite	{	tʃ	=	t	+	ʃ
		dʒ	=	d	+	ʒ

The German consonants in *ach* and *ich* might be taught in connexion with the English continuants, the French vowels in *patte*, *peu*, *pu*, immediately after the classification of the five principal vowels, *ai*, *ei*, *ir*, *ou*, *ur*, and the nasal vowels when all the long English vowels have been studied.

#### § 172. VI. Reading aloud from Phonetic Spelling.—

This exercise is a very necessary one, and will afford an excellent opportunity for training the children to pronounce clearly and well. But it will be found necessary to recognise some differences between the pronunciation represented in this book and that of the teacher, seeing that no two people pronounce exactly alike, and to tolerate some varieties of pronunciation among the children themselves. We cannot fix upon any standard pronunciation which will be universally accepted.<sup>1</sup> There are several pronunciations of English tolerated amongst educated people, besides those which are condemned as vulgar. The teacher should study the varieties of pronunciation pointed out in §§ 144–157, as well as the common mistakes to be guarded against, in §§ 177–179.

Though it has been thought desirable to use fixed forms of spelling for the variable words, it must be remembered that this may not accurately show their pronunciation when com-

<sup>1</sup> This is one of the great tasks which must now be taken in hand.—*W.R.*

bined in sentences. The teacher should also study the list of weak words in § 150, and make the children notice some of the weak forms in the course of the reading lessons.<sup>1</sup>

It would not be difficult to begin reading a narrative in the very first lesson, deciphering it by the help of an occasional reference to the phonetic alphabet; but this course is not recommended. The children would not see what was aimed at, or why they should be troubled with an unaccustomed spelling, unless they had first received a little instruction in phonetics. Before they attempt to read a narrative they should (1) commit to memory all the consonants and vowels (the diphthongs might be learnt afterwards); (2) learn some of the more obvious distinctions between different classes of sounds; and (3) read some of the spelling lessons—at least the first five—learning to spell the words aloud. They might begin to read the first spelling lesson as early as the second lesson of the course.

§ 173. VII. **Analysis of Words.**—This is a matter of no little difficulty, because in English we pronounce unaccented words and syllables so indistinctly, and some of the sounds are so short and fleeting that it is difficult to ascertain their real character. Moreover our minds are much confused by our irregular spelling, and it is as difficult to learn to trust the ear in phonetics as to trust the eye in drawing. Just as the beginner in drawing thinks he sees foreshortened lines and spaces nearly as large as those which face him, because he knows what their size really is, and imagines that a distant hill looks green when it really looks blue or purple, because he knows if it were near he would see it to be covered with green grass and trees, so that he cannot, without long training, learn to trust his sight and draw things as they appear; so beginners in phonetics, thinking they know words to be pronounced according to the spelling, seem unable to trust their ears and to write down what they hear. And even after some training, we are still liable, when we repeat words to see how we pro-

<sup>1</sup> In the former editions, where fixed forms were used also for weak words, this passage included a warning against an unnatural use of the emphatic forms.—ED.



nounce them, to depart from the pronunciation which we use when we are speaking unconsciously.

For instance, Dr. Ellis tells of an old lady who stoutly asserted that she always pronounced *lecture* as **lektjuə(r)**, and the very next minute unawares said **lektfə(r)**, with the same ending as *teacher*, just like other people. Dr. Sweet too observes that few people realise that they pronounce *farther* and *save her* exactly like *father* and *savour*. It is a good experiment, if we can find a friend upon whom we may venture to try such experiments without endangering our friendship, to ask some one who says *this year*, changing the **s** into **ʃ**, or adds **r** to *idea* in *the idea of it*, whether he ever pronounces in this fashion, for the reply will undoubtedly be an indignant denial, although most<sup>1</sup> cultivated men and a large proportion of<sup>2</sup> cultivated women pronounce in this manner, and we shall probably soon catch him in the very act he so vehemently repudiated.

As therefore the analysis of words is difficult, and that of sentences far more so, it will be sufficient to ask children to analyse single words. For this purpose they should have much practice in—

- (1) Spelling aloud words pronounced by the teacher.
- (2) Spelling aloud words seen in phonetic spelling.
- (3) Writing phonetically from dictation ; and lastly,
- (4) Transcribing into phonetic spelling words and passages spelt in the ordinary way.

This last is difficult, and should be reserved to the end of the course. A series of graduated exercises in it is given at II., pp. 69–77. For the Key, see I., §§ 180, 181.

§ 174. **How to Spell Aloud.**—The only difficulties here are (1) Syllable division, and (2) How to name the short vowels. Rules for syllable division are given in § 140 ; but the teacher will not go far wrong if he follows these two simple directions. (1) Aim at a natural division of syllables, according to sound and not according to spelling. *Hour, fire, and chasm* are dissyllables in reality, just like *power, higher, and season*, and should be divided accordingly. (2) When several con-

<sup>1</sup> Many.    <sup>2</sup> Some.—*W.R.*



sonants occur between two vowels they may be divided at pleasure in the way which seems most natural.

Short accented vowels, when isolated, are to be called **æt**, **æt**, **et**, **it**, **ot**, **ut**, because it is difficult to pronounce them alone, but the introduction of the **t** sound would make a confusion in spelling, so the children should take them with the consonant which follows, not breaking up at all such monosyllables as *if*, *on*, and dividing such words as *bed*, *nod* into two parts only, thus :—**b**, **ed** ; **n**, **od**.

Short unaccented vowels require to be treated differently, except **i** in close syllables, that is in syllables ending with a consonant. **i** may be taken with the consonant following it in such words as *in-tend*, *dis-tress* ; but in open syllables, where no consonant follows in the same syllable, it must be pronounced alone, *e.g.*, in *ni'-ses-i-ti*, *di'-pəz-i-tə-ri*.

The unaccented vowels **ə** and **o** are to be called by their names—**ə** and *short o*. Otherwise, if **ə** were taken with a consonant following, the children would identify it with **ʌ**, making the **ən** in *organ* [ɔ:gən] just like **ʌn** in *hunter* [hʌntə(r)], and if they tried to pronounce an isolated **o**, or **o** with a consonant following, they would really pronounce **ou**, making **oz** in *fəloz* like **ouz** in *flouz*.<sup>1</sup>

The short unaccented vowels **u** as in *intu*, *influəns*, and **ei** as in *essay* [esei], *survey* [sə:vei], subst., are so rare, except when **u** occurs as part of the diphthong **ju** (see §§ 103, 105), that it is hardly worth while to make the children call them *short u* and *short ei*. It may suffice to call them **ux**<sup>2</sup> and **ei**.

§ 175. **Miscellaneous Exercises.**—The teacher will have no difficulty in inventing a variety of exercises to test the children's knowledge and cultivate their powers of observation. It will interest them, for instance, and be useful also, to give them a list of words in ordinary spelling illustrating the nine values of the letter *a* (§ 80), or the four values of the digraph *ng* (§ 66), and to ask them to write after each word the proper phonetic symbol for *a* or *ng*. But it would be a waste of time

<sup>1</sup> Which would be no mistake. <sup>2</sup> ?.—*W.R.*

to attempt to show them all the intricacies of ordinary spelling, as exhibited in the exx. in §§ 19-59.

§ 176. **How to Teach the Sounds of French and German.**—It is so easy to explain the sounds of French and German when once a good foundation of English phonetics has been laid that the teacher will probably find no difficulty in simplifying the French and German sections of this book and adapting them to his class. The cultivation of the ear and the vocal organs to enable the children to distinguish and reproduce correctly the new sounds and combinations of sounds, will no doubt require a good deal of patience, but the work will be wonderfully facilitated by a sound elementary knowledge of phonetics, and what is learnt will be so clearly grasped that it will not easily be forgotten.

The other important requirement is that, in the children's first course of lessons in a foreign language, some sort of phonetic spelling should be used. The particular alphabets formerly used in this work were commended to the teacher's notice as being peculiarly easy to read, to write, and to print; but, for reasons stated elsewhere, the international alphabet of the *Maitre Phonétique* has been substituted for them in the present edition.

Teachers who have tried the experiment of using phonetic spelling in this way are unanimous in pronouncing it a far more effectual plan than to begin with ordinary spelling. The child sees how each word should be pronounced, and is saved from those perpetual corrections and fault-findings which are so wearisome and discouraging to beginners. To those who observe that this involves the trouble of learning two things instead of one, M. Passy's reply is that when a man is told to convey a load of bricks from one place to another, he does not complain because he has to take a wheelbarrow as well.

It may perhaps be useful and instructive to print here the rules which have been adopted by the *International Phonetic Association*.

## PRINCIPES PÉDAGOGIQUES DE L'ASSOCIATION PHONÉTIQUE INTERNATIONALE

*Administration : Fonetik, Bourg-la-Reine (France)*

1.—Ce qu'il faut étudier d'abord dans une langue étrangère, ce n'est pas le langage plus ou moins archaïque de la littérature, mais le langage parlé de tous les jours.

2.—Le premier soin du maître doit être de rendre parfaitement familiers aux élèves les *sons* de la langue étrangère. Dans ce but il se servira d'une transcription phonétique qui sera employée à l'exclusion de l'orthographe traditionnelle pendant la première partie du cours.

3.—En second lieu, le maître fera étudier les *phrases* et les tournures idiomatiques les plus usuelles de la langue étrangère. Pour cela il fera étudier des textes suivis, dialogues, descriptions et récits, aussi faciles, aussi naturels et aussi intéressants que possible.

4.—Il enseignera d'abord la grammaire inductivement, comme corollaire et généralisation des faits observés pendant la lecture ; une étude plus systématique sera réservée pour la fin.

5.—Autant que possible, il rattachera les expressions de la langue étrangère directement aux idées, ou à d'autres expressions de la même langue, non à celles de la langue maternelle. Toutes les fois qu'il le pourra, il remplacera donc la traduction par des leçons de choses, des leçons sur des images et des explications données dans la langue étrangère.

6.—Quand plus tard il donnera aux élèves des devoirs écrits à faire, ce seront d'abord des reproductions de textes déjà lus et expliqués, puis de récits faits par lui-même de vive voix ; ensuite viendront les rédactions libres ; les versions et les thèmes seront gardés pour la fin.

## COMMON MISTAKES.

§ 177. The varieties of pronunciation among educated English people are so numerous and so perplexing, that it is by no means easy to say what may be tolerated and what must be reckoned as a mistake. In the following list I mention some pronunciations which occur in the most instructive book which has been written on English pronunciation—Dr. Sweet's *Elementarbuch*. But I wish it to be understood that I do not deny that some of these so-called mistakes, e.g., *ði ai'di:ər əv*<sup>1</sup> *it*, are extremely common amongst educated Englishmen. I do not presume to lay down any authoritative rule of pronunciation, but it may perhaps be useful to point out what I myself should aim at in teaching children to pronounce the English language. Teachers of children are compelled to be dictators.

The following list is not meant to include provincialisms or vulgarisms of any sort, but only some slipshod habits into which well-educated people may easily fall unawares.

I. Do not introduce final *r* because the next word begins with a vowel. Avoid :—

(1) *-ə* changed to *-ər*, as in *vik'tɔ:riər auə kwɪn, ði ai'di:ər əv*<sup>1</sup> *it, ðə soufər iz kʌvəd, &c.*

(2) *-ɔ:* changed to *-ɔ:r*, as in *ðə lɔ:r əv ðə lɔ:d.*

(3) *-ɑ:* changed to *-ɑ:r*, as in *pəpɑ:r iz ɡɔ:n aut.*

(4) *-o* changed to *-ər*, as in *ðə windər iz ɒpən, ðə felər iz leizi.*

II. Do not alter final point consonants because the next word begins with *j*. Avoid :—

(1) *s* changed to *ʃ*, as in *ðɪʃ jɛ:(r), sɪʃ jɛ:z.* This practice is extremely common, even amongst highly educated people. A lady of the name of *Alice Young* told me that a large proportion of her friends called her *æliʃ jʌŋ*. Many dignitaries of the Church also are caught in this pitfall.<sup>2</sup>

(2) *z* changed to *ʒ*, as in *æʒ ju:ʒwəl, æʒ jet, ɔ:l ði:ʒ jɛ:z,*

<sup>1</sup> *əv it* or *əv 'it*    <sup>2</sup> ?.—*W.R.*

**preis jix ðə lɔ:d.** The change of **z** to **ʒ**, or to **ʃ**, before **ʃ**, in such phrases as *is she*, pronounced **iz** or **if jix**, seems, however, to be unavoidable in rapid speech.

(3) **t**, with **j** following, changed to **tʃ**, as in **hi wil mix tʃux** [**mɪxt jux**], **lɔ:s tʃixə(r)** [**lɔ:st jixə(r)**], **ei tʃixəz** [**eit jixəz**], **doun tʃux** [or **tʃə**] **nou**. In **lɔ:st jixə(r)** avoid also dropping the **t** and reducing it to **lɔ:ʃ jixə(r)**.

(4) **d**, with **j** following, changed to **ʒ**, as in **it wɔz pei dʒestədi** [**peid jestədi**], **it mei dʒux heziteit** [**meid jux**].

III. Pronounce clearly the endings **n**, **ɪŋ**, **o**, **ɔ:**, **iti**. Avoid :—

(1) **n** changed to **m**, after a lip consonant, as in **i'levm ə klɔk, gɪvm ʌp, ə kʌp m sɔ:se(r)**.

(2) **ɪŋ** changed to **in**, as in **telin, givin**, etc.

(3) **o** changed to **ə**, as in **wɪndə, pilə**, for **windo, pilo**.

(4) **ɔ:** changed to **ɔ:ə**, as in **ritɪn ɪn ðə lɔ:ə**, as if *lore* were written instead of *law*. So *raw*, *daw*, *flaw* must have a pure unaltered vowel, and not end with a vowel glide as *roar*, *door*, *floor* often do.

(5) **iti** changed to **əti**, as in **jurnəti, əbiləti**.

IV. Keep **tj** and **dj** clear in accented syllables. Avoid :—

(1) **tj** changed to **tʃ**, as in **əpə'tʃurniti** [**əpə'tjurniti**].

(2) **dj** changed to **dʒ**, as in **dʒuxəriŋ** [**djuxəriŋ**]. Observe that in unaccented syllables the change of **tj** to **tʃ** is often allowed, as in *nature*, *venture*, *question*, and the change of **dj** to **dʒ** occasionally, as in *soldier*.

V. Pronounce **r** carefully in unaccented syllables. Avoid :—

(1) Introducing **ə** before it when it follows a consonant, as in **henəri, ambə'relə**.

(2) Dropping an **r** or otherwise mispronouncing a word in which **r** occurs twice, as in **laibrəri, februari, tempərərili, sekritəri, di'tixəriəreit, litərəri, læbərətəri**, mispronounced **laibri, febjuari, tempərəli**, and so on.

VI. Keep **ə** and **i** distinct from one another in unaccented syllables, as far as can be done without pedantry. Avoid :—

(1) **i** changed to **ə**, as in **eɪprəl, vizəbəl, herəsi**, as well as in the ending **-iti**, already mentioned.

(2) **ə** changed to **i**, as in **mirikl**.



§ 178. Avoid also these miscellaneous mistakes, which are all heard in the speech of educated people :—

	Mispronounced.	Properly
<i>antarctic</i>	æn'ta:tik	æn'ta:ktik
<i>arctic</i>	a:tik	a:ktik
<i>aye</i> (yes)	ei	a:i <sup>1</sup>
<i>biography</i>	bi'əgrəfi	bai'əgrəfi
<i>calisthenic</i>	kælis'tenik	kælis'thenik
<i>catch</i>	ketʃ	kætʃ
<i>Christian</i>	kristʃən	kristʃən <i>or</i> kristʃən
<i>drama</i>	dræmə	dra:mə
<i>economic</i>	eko'nəmik	i:ko'nəmik
<i>God</i>	gə:d	gød
<i>heterogeneous</i>	hetəro'genjəs <i>or</i> hetəro'dʒenjəs	hetəro'dʒi:njəs
<i>homogeneous</i>	houmo'genjəs	houmo'dʒi:njəs
<i>I dare say</i>	ai de'sei	ai dɛ:sɛ sei
<i>idyll</i>	idil	aɪdɪl
<i>Isaiah</i>	ai'zaɪə	aɪ'zɑ:ɪə
<i>just</i>	dʒest	dʒʌst
<i>neighbourhood</i>	neibərud	neibəhud
<i>nomenclature</i>	nou'menkletʃə(r) <sup>2</sup>	noumenkleitʃə(r) <sup>3</sup>
<i>panorama</i>	pænə'ræmə	pænə'ra:mə
<i>philanthropic</i>	filən'trəpik	filən'thərəpik
<i>philosopher</i>	fi'ləsɪfə(r)	fi'ləsəfə(r)
<i>presumptuous</i>	pri'zʌmtʃəs	pri'zʌmtʃəs
<i>primer</i>	praimə(r)	primə(r)
<i>question</i>	kwestʃən <i>or</i> kwesʃən	kwestʃən
<i>recognise</i>	rekənaɪz	rekəɡnaɪz
<i>rheumatism</i>	ru:mətɪzəm	ru:mətɪzəm
<i>schism</i>	sɪzɪm	sɪzəm
<i>sure</i>	ʃʊə(r)	ʃu:ə(r)
<i>surely</i>	ʃʊ:li	ʃu:əli
<i>thank</i>	θɛŋk	θæŋk

<sup>1</sup> On the diphthong aɪ, see § 105.—*L.S.*    <sup>2</sup> Regularly heard now.  
<sup>3</sup> nou'menkleitʃə(r).—*W.R.*



§ 179. And, above all, avoid :—

**Faults Characteristic of Teachers**, that is to say, pedantic efforts to pronounce as we spell. The derivation of the word “pedantic” might in itself serve as a warning against this fault, but it will be useful to give some illustrations of what is meant. A well-known teacher of elocution tells me that she thinks she shall be compelled to leave off teaching in girls’ schools, because the mistresses require, amongst other things, that she should make the girls pronounce *mountain* and *fountain*, with the ending *-tein*, like *obtain*, and several of the mistakes given below are such as none but teachers could, I think, be guilty of, though others are more widely spread.

	Mispronounced.	Properly.
<i>mountain</i>	mauntein	mauntin
<i>fountain</i>	fauntein	fauntin
cp. <i>villain</i>		vilin
<i>chaplain</i>		tʃæplin
<i>captain</i>		kæptin
<i>curtain</i>		kætin
<i>often</i>	ɔ:ftən or ɔften	ɔ:fn̩ or ɔfn̩
cp. <i>soften</i>		sɔ:fn̩ or sɔfn̩
<i>associate</i> (sb.)	əsousjit	əsousʃit
<i>associate</i> (vb.)	əsousieit	əsousʃieit <sup>1</sup>
cp. <i>social</i>		souʃəl
<i>musician</i>		mju:ˈziʃən
<i>officiate</i>		ɔˈfiʃieit or ɔfiʃieit
<i>propitiation</i>	propisiˈeiʃən	propɪʃiˈeiʃən
<i>conquer</i>	kənkwə(r)	kənke(r)
cp. <i>exchequer</i>		eksˈtʃekə(r)
<i>liquor</i>		likə(r)
<i>soldier</i> <sup>2</sup>	souldjər	souldʒə(r)

<sup>1</sup> Many say əsouʃieit, but əsouiˈeiʃən.—*W.R.* <sup>2</sup> The only words with endings similar to that of *soldier*, are *procedure*, *verdure*, *grandeur*, and it is best to pronounce -dʒə(r) in them all; but as they are not in such common use as *soldier*, the ending -dʒə(r) is allowable. Soldiers themselves cry out that they would rather be called sɒdʒəz than souldjəz, when some young lady at a penny reading scrupulously pronounces the word according to the spelling.—*L.S.* dʒə(r) is now regularly regarded as preferable, except in souldjə(r).—*W.R.*

	Mispronounced.	Properly.
<i>inspiration</i>	in'spaireiʃən	inspi'reiʃən
<i>recitation</i>	ri:sai'teiʃən	resi'teiʃən
cp. <i>admiration</i>		ædmi'reiʃən
<i>resignation</i>		rezi'gneiʃən
<i>respiration</i>		respi'reiʃən
<i>England</i>	englənd	inglənd
cp. <i>pretty</i>		priti
<i>says, said</i>	seiz, seid	sez, sed

§ 180. KEY TO THE SPELLING LESSONS<sup>1</sup>

## I

<i>ate</i>	<i>it</i>	<i>on</i>	<i>pot</i>	<i>kid</i>	<i>good</i>	<i>big</i>	<i>men</i>
<i>ebb</i>	<i>in</i>	<i>pet</i>	<i>put</i>	<i>cod</i>	<i>nook</i>	<i>bog</i>	<i>king</i>
<i>egg</i>	<i>odd</i>	<i>pit</i>	<i>bed</i>	<i>could</i>	<i>cook</i>	<i>Tom</i>	<i>gong</i>

## II

<i>ill</i>	<i>rock</i>	<i>wet</i>	<i>fill</i>	<i>pith</i>	<i>thick</i>
<i>if</i>	<i>rook</i>	<i>thin</i>	<i>full</i>	<i>with</i>	<i>lock</i>
<i>of</i>	<i>when</i>	<i>then</i>	<i>bull</i>	<i>fit</i>	<i>look</i>
<i>wreck</i>	<i>wen</i>	<i>them</i>	<i>deaf</i>	<i>foot</i>	<i>pull</i>
<i>rick</i>	<i>whet</i>	<i>fell</i>	<i>give</i>	<i>wood</i>	<i>wool</i>

## III

<i>is</i>	<i>was</i>	<i>should</i>	<i>yell</i>	<i>chick</i>	<i>etch</i>	<i>rich</i>
<i>this</i>	<i>wash</i>	<i>shook</i>	<i>his</i>	<i>hook</i>	<i>edge</i>	<i>hedge</i>
<i>puss</i>	<i>dish</i>	<i>yes</i>	<i>hiss</i>	<i>John</i>	<i>which</i>	<i>lodge</i>
<i>says</i>	<i>push</i>	<i>yet</i>	<i>chin</i>	<i>Jem</i>	<i>witch</i>	<i>push</i>

## IV

<i>up</i>	<i>as</i>	<i>cup</i>	<i>rag</i>	<i>dove</i>	<i>rash</i>	<i>madge</i>
<i>us</i>	<i>ash</i>	<i>cap</i>	<i>thumb</i>	<i>have</i>	<i>push</i>	<i>gush</i>
<i>at</i>	<i>buck</i>	<i>bud</i>	<i>than</i>	<i>thus</i>	<i>much</i>	<i>bush</i>
<i>add</i>	<i>back</i>	<i>bad</i>	<i>sung</i>	<i>puss</i>	<i>match</i>	<i>dull</i>
<i>am</i>	<i>book</i>	<i>rug</i>	<i>sang</i>	<i>rush</i>	<i>judge</i>	<i>pull</i>

<sup>1</sup> See *Phonetic Reading Book*, p. 5.

## V

<i>amid</i>	<i>abash</i>	<i>villa</i>	<i>dollar</i>	<i>colour</i>
<i>aback</i>	<i>attach</i>	<i>Bella</i>	<i>miller</i>	<i>manner</i>
<i>attack</i>	<i>amass</i>	<i>Anna</i>	<i>rudder</i>	<i>matter</i>
<i>among</i>	<i>amiss</i>	<i>Hannah</i>	<i>gunner</i>	<i>mother</i>
<i>above</i>	<i>ahead</i>	<i>collar</i>	<i>fuller</i>	<i>summer</i>

## VI

<i>a</i>	<i>that</i> demonstrative	<i>the orange</i>	<i>pretend</i>
<i>an</i>	<i>to</i>	<i>the nuts</i>	<i>select</i>
<i>and</i>	<i>two, too</i>	<i>putty</i>	<i>protect</i>
<i>the</i> before vowel	<i>a man</i>	<i>folly</i>	<i>window</i>
<i>the</i> before consonant	<i>an ox</i>	<i>fully</i>	<i>follow</i>
<i>that</i> rel. or conj.	<i>pen and ink</i>	<i>resist</i>	<i>following</i>

## VII

<i>palm</i>	<i>they</i>	<i>he</i>	<i>pause</i>	<i>no</i>	<i>who</i>
<i>calm</i>	<i>obey</i>	<i>me</i>	<i>port</i>	<i>go</i>	<i>do</i>
<i>barn</i>	<i>pale</i>	<i>see</i>	<i>law</i>	<i>so</i>	<i>shoe</i>
<i>cart</i>	<i>pace</i>	<i>feel</i>	<i>draw</i>	<i>bowl</i>	<i>rud</i>
<i>are</i>	<i>eight</i>	<i>piece</i>	<i>for</i>	<i>boat</i>	<i>rule</i>
<i>far</i>	<i>gate</i>	<i>machine</i>	<i>nor</i>	<i>coat</i>	<i>boot</i>

## VIII

<i>burn</i>	<i>fairy</i>	<i>father</i>	<i>repairing</i>	<i>recourse</i>
<i>turn</i>	<i>hair</i>	<i>martyr</i>	<i>despairing</i>	<i>portion</i>
<i>dirt</i>	<i>Mary</i>	<i>regard</i>	<i>daisy</i>	<i>mowing</i>
<i>hurt</i>	<i>daring</i>	<i>bazaar</i>	<i>station</i>	<i>motion</i>
<i>word</i>	<i>wearing</i>	<i>return</i>	<i>peaceful</i>	<i>ruler</i>
<i>Persian</i>	<i>tearing</i>	<i>deserve</i>	<i>deceive</i>	<i>truthful</i>

## IX

<i>bide</i>	<i>prying</i>	<i>how</i>	<i>join</i>	<i>joying</i>	<i>new</i>
<i>bite</i>	<i>flying</i>	<i>now</i>	<i>choice</i>	<i>cloying</i>	<i>few</i>
<i>cry</i>	<i>house</i>	<i>bowing</i>	<i>boy</i>	<i>duke</i>	<i>unique</i>
<i>fly</i>	<i>mouse</i>	<i>allowing</i>	<i>joy</i>	<i>duty</i>	<i>unite</i>

## X

<i>wear</i>	<i>there</i>	<i>rear</i>	<i>door</i>	<i>hoar</i>
<i>pear</i>	<i>hair</i>	<i>fears</i>	<i>more</i>	<i>poor</i>
<i>where</i>	<i>ear</i>	<i>seer</i>	<i>roars</i>	<i>tours</i>
<i>air</i>	<i>peer</i>	<i>hear</i>	<i>soars</i>	<i>doer</i>
<i>tares</i>	<i>tiers</i>	<i>oar, ore</i>	<i>wore</i>	<i>moor</i>
<i>dares</i>	<i>dear</i>	<i>or</i>	<i>four, fore</i>	<i>wooer</i>
<i>cares</i>	<i>mere</i>	<i>pour</i>	<i>for</i>	<i>sure</i>
<i>rare</i>	<i>near</i>	<i>tore</i>	<i>nor</i>	<i>brewer</i>

§ 181. KEY TO THE EXERCISES<sup>1</sup>

## EXERCISE I

bel, eg, in, stif, əd, ful, digd, livd, led, ded, piti, meri, səri, wili, redi, sens, stik, blək, hərid, plenti, plentifuli.

## EXERCISE II

dʒən hæd ə gud dæg. fləri lukt æt it. ə bæɡ ful əv wul. ə wuli læm. hiz fut iz wet. hiz hænd iz ful. səm left hiz buk. dʒim tuk it. wili iz nɒt stedi. giv him ten minits.

## EXERCISE III

æn iz a gud kuk. henri hæz a priti bəks. ten penz. twenti pens. fifti buks. siksti bedz. meni kəks ənd henz. ə bəks əv briks. wili nɒkt. dʒən helpt təm. mini hæz bred ənd egz. ned spelz wel. kiti hæz meni frendz.

## EXERCISE IV

ðə bel wəz riŋŋ. æni wəz θiŋkiŋ. ðə læm iz driŋkiŋ. meʒə(r) ðis bit əv wud. ə məsi bæŋk. ə hətʃpɒtʃ. mætʃ ðæt red wul. put in ə stitʃ. driŋk ðə milk. fæni iz æt leʒə(r). ned hæz ə treʒə(r). dʒən iz veri æŋgri. təm iz æŋgliŋ.

## EXERCISE V

heist meiks weist. nou peinz, nou geinz. il wiɪdz grou əpeis. iks'tri:mz (or eks'tri:mz) mit. tʃæriti bi'ginz æt

<sup>1</sup> See *Phonetic Reading Book*, p. 69.

houm. greit iz ðə tru:θ, ənd it ʃæl pri'veil. nan əv ði:z θiŋz mu:vɪd him. ðə tʌŋ iz nɒt sti:l, bʌt it kʌts. treʒəz əv wikiðnis (or -nes) prəfit nʌθiŋ.

## EXERCISE VI

aɪmz a: ðə sɒlt əv ritʃiz. tru:θ mei bi: bleimɪd, bʌt kʌɪnt bi: ʃeimɪd. hi: ðæt sli:piθ (or -eθ) in ha:vɪst iz ə sʌn ðæt kə:ziθ ʃeim. ə sɔ:ft (or sɒft) aɪnsə(r) təmiθ əwei rə:θ. əɪl hə: paɪðz a: pi:s. fəi'wəɪnd, fəi'r'aɪmɪd.

## EXERCISE VII

ə stitʃ in taim seivz naɪn. if ðəu du: ɪl, ðə dʒəi feɪdz, nɒt ðə peɪnz; if wel, ðə peɪn dʌθ feɪd, ðə dʒəi ri'meɪnz. ðə pæn sez tu ðə pɒt, "ki:p əf, ə: ju: l smʌtʃ mi:." mə:ðə(r) wil aut. hu: nouz nʌθiŋ, dʌuts nʌθiŋ. wʌn fou iz tu: meni, ənd ə ha:ndrəd frendz tu: fju:. nou krə:s<sup>1</sup>, nou kraun.

## EXERCISE VIII

aut əv det, aut əv deɪndʒə(r)<sup>2</sup>. ə prəfit hæz nou ənər in hi:z oun kʌntri. fi'ziʃən, hi:l ðaɪ'self. ðə ri'si:və(r) iz (or -əz) æz bæd æz<sup>3</sup> ðə θi:f. ə rouliŋ stoun gæðəz nou məs. ðəu ʃælt su:nə(r) di'tekt ən ænt (or aɪnt<sup>4</sup>) mu:vɪŋ in ðə daɪk naɪt ən ðə blæk ə:θ, ðæn əɪl ðə mouʃənz əv praɪd in ðaɪn ha:t.

## EXERCISE IX

mæn prə'pouziz, gɒd dis'pouziz. koulz tu nju:kɑ:sl. mis'fə:ʃənz nevə(r) kʌm siŋɡl. hevŋ ənd ə:θ faɪt in veɪn əɡenst (or əɡeɪnst) ə dʌns. ðə ri:və(r) paɪst, ənd gɒd fəi'gɒtn. mæn ðə teil əv briks iz dʌblɪd, mouziz kʌmz. iz səɪl ə:lsə əmʌŋ ðə prəfɪts?

## EXERCISE X

mə:ə(r) heɪst, wə:s spi:d. ə skə:ldɪd dɒɡ fi:əz kould wə:tə(r). ɪl du:əz aɪr ɪl di:məz. ðe:ə(r) z meni ə slɪp twɪkst ðə kʌp ənd ðə lɪp. ðə fi:ər əv mæn brɪŋiθ (or -eθ) ə sne:ə(r). ə pu:lə(r) mæn iz betə(r) ðæn ə fu:l. bi'fə:ər ənər iz hju:'mɪlɪti.

<sup>1</sup> krəs. <sup>2</sup> deɪn(d)ʒə(r). <sup>3</sup> If ri'si:vəz, then əz ...əz. <sup>4</sup> No!—W.R.

## EXERCISE XI

ðə greips a:(r) sauə(r). nəlɪdʒ ɪz pauə(r). ə hənt tʃaɪld  
dredz ðə faɪə(r). ɪt ɪz nɔ:t, ɪt ɪz nɔ:t, sez ðə baɪə(r), bʌt men  
hi: ɪz ɡə:n (*or* ɡən) hɪz wei, ðen hi: boustiθ. ðei wə:(r)  
mæriɪŋ ənd ɡɪvɪŋ ɪn məɪrɪdʒ. tu ðə pju:ə(r) ə:l θɪŋz a:(r)  
pju:ə(r). wi: kaunt ðem blesɪd mɪtʃ ɪn'dju:ə(r) [*or* en'dju:ə(r)].

## EXERCISE XII

ə hə:ri ould mæn. ə deɪrɪŋ rəbəri. ðə də:ə(r) wəz ədʒa:(r).  
wud ɪz pə:res. kleɪrə wɪl nɒt rɪ'teɪn. mæ:ri ɪz ɪn'dʒəɪɪŋ hə:(r)  
raɪd. mɪstə(r) dʒəʊnz ɪz ɪm'pləɪɪŋ ə ɡa:dnə(r). hə:(r)  
məʊtɪvz a:(r) nɒt əpəɪrənt. mərəko weɪəz wel. seɪrə ɪz  
laɪɪŋ daʊn. lu:'i:zə ɪz ʌn'taɪɪŋ ə nɒt. ðei a:(r) rɪ'stə:ɪɪŋ ðə  
tʃə:tʃ.

## EXERCISE XIII

Class 1.  
di'vɪʒən  
si'verɪti  
əbzə'veɪʃən  
ɪks'pænsən *or* eks-  
'pænsən  
eksi'biʃən  
predʒu'dɪʃəl  
ɪnsensi'bɪlɪti  
di'ljuzən<sup>1</sup>  
ɪmpəsi'bɪlɪti  
əbli'geɪʃən

Class 2.  
pro'tekt  
ədvaɪz  
pərentəl  
o'bi:dʒənt  
mə'lest  
kəntɪnju:  
əbəminəbl  
kənsi:l

Class 3.  
kəndi'send  
rɪ'teɪn  
di'teɪmɪn  
ɪɡ'zɪbɪt *or* eg'zɪbɪt  
ɪn'telɪdʒənt  
ɪn'tɪmɪdeɪt  
dɪs'laɪk

<sup>1</sup> Or di'lu:ʒən.—*W.R.*



## VII

### FRENCH ANALYSIS

§ 182. The following pages are not an attempt to treat the sounds of the French language very fully, but only to give an easy introduction to the study of French pronunciation, in the hope that students will at least go on to read M. Paul Passy's *Sons du Français* and *Le Français Parlé*, if they have not leisure to attempt any larger treatises on the subject. The pronunciation of the French language presents special difficulties to English people, for French and English are strongly contrasted with one another, not only in their system of sounds, but in their accentuation and intonation. German pronunciation is comparatively easy.

#### THE CONSONANTS

§ 183. This is the easiest part of our task. A comparison of the table of French consonants on p. xxi with the English table on p. xx, does indeed show a formidable array of nine new consonants, five of which are included in the alphabet on p. xviii, but the difficulty is greater in appearance than in reality, as will be seen when these consonants are explained in detail.

No less than five of the symbols in the scheme of French consonants on p. xxi, namely, **R**, **ʀ**, **ŕ**, **ʁ**, and **ç**, can be dispensed with in writing, though they are wanted to make the scheme complete, and to enable us to explain the sounds of French.

It will be found that the points requiring most attention are

the use of unvoiced *l* and *r*, as in *table* and *autre* [tab<sup>h</sup>, o:tr<sup>h</sup>], and what is really more difficult, the use of the familiar voiced *r* in unaccustomed positions.

### THE STOPS

§ 184. The French stops, *p*, *b*, *t*, *d*, *k*, *g*, correspond with the English stops. They are formed in the same way, and we use the same symbols to represent them. The usual symbols for *k* are *c* and *qu*, as in *cou*, *qui* [ku, ki].

There are, however, three points of difference in the formation and sound of the French and English stops, recognised by phoneticians, but not very important for beginners.<sup>1</sup> First, the English hard stops, *p*, *t*, *k*, when they occur before an accented vowel, are pronounced with a forcible expulsion of the breath, so that they may be said to be aspirated, and this is not the case in French.

Secondly, according to M. Passy, the French soft stops, *b*, *d*, *g*, differ from English *b*, *d*, *g* in being fully voiced.

And thirdly, the French point stops *t* and *d* are formed by placing the point of the tongue against the upper teeth (some say the back and some the edge of the teeth), whilst in the English *t* and *d* the point of the tongue touches the upper gums. They are therefore decidedly farther forward than our point stops.

### THE LIQUIDS

§ 185. **The Nasals.**—The French nasals are three in number, *m*, *n* and *ɲ*. The back nasal (English and German *ŋ*) does not exist in French, but we find a new palatal nasal *ɲ*, which does not occur in English and German.

§ 186. **The Lip-nasal m** is, properly speaking, a voiced consonant, but in special circumstances it is liable to become voiceless. It is never syllabic as in English. At the end of a breath group, after a consonant—a position in which English *m* becomes syllabic—it is voiceless, and is written thus: *ṃ*, as in the words *prisme*, *rhumatisme*, pronounced

<sup>1</sup> I cannot agree.—*W.R.* Nor can I.—*ED.*

**prism, rymatism.** Compare English *chasm, criticism* [kæzm, kɹɪtɪzɪzm]. On the pronunciation of words like *prisme*, when not at the end of a breath group, see § 234.

§ 187. **The Point-nasal n** is slightly different from the English **n**, in that the point of the tongue is placed against the teeth. In this respect it corresponds with the French point stops **d** and **t**.

§ 188. **The Front-nasal ɲ.**—This sound does not occur frequently, and like the English and German **ŋ**, it is never heard at the beginning of a word. It is formed in the same part of the mouth as **j**, that is, by the front of the tongue and the hard palate. But the tongue comes into contact with the palate, so that, as in the case of the other nasal consonants, the mouth passage is closed, and the breath is sent through the nose. The nearest approach to it in English is the **ɲj** in *onion, pinion* [ʌɲjən, pɪɲjən].

M. Passy says that French people have different ways of pronouncing this sound, and that many educated people sound it as **ɲj**, making the last syllable of *régner* like that of *panier*. But in *panier*, and wherever **n** is followed by **j**, **n** is not formed in the same place as **t** and **d**, but is more or less thrown back or palatalised.

§ 189. **l in French**, like **t, d** and **n**, is formed by placing the point of the tongue against the teeth; and as in English **l** the sides, or at least one side of the tongue, is left open as a passage for the breath.<sup>1</sup> But the most important point to be observed is the same which has been already noticed in explaining French **m**.

§ 190. **Voiceless l.**—At the end of a breath group, after a consonant, French **l** is always voiceless, and we represent it by **l̥**. This requires special attention, for in the same position English **l** is voiced and syllabic. Compare English *table, noble*, with French *table, noble*. Breathed **l** will present no difficulty to those who have mastered the distinction between breathed

<sup>1</sup> The back of the tongue is not raised as in English **l**, which may be described as a point-back, instead of a point, consonant.—ED.

and voiced sounds. See § 64. On the variations of such words as *table*, *peuple*, under different circumstances, see § 234.

The Welsh breathed *l*, written *ll* in *Llangollen*, etc., differs from French *l* in having the breath expelled much more forcibly, so that it may be said to be aspirated, and also in occurring sometimes at the beginning of words.

§ 191. **l mouillé** [λ].—This sound is the same as the Italian *gl*, and is an *l* formed by contact of the tongue and palate, corresponding to the front-nasal *j*. It is still heard in the south of France, but has been superseded in the north by *j*, and may therefore be omitted from our alphabet.

§ 192. **r and R**.—The symbol **R** is used to denote the guttural *r* which is used in Paris and is now becoming general in all the large towns of France. It is very different from our English *r*, being formed further back in the mouth than **k** and **g**, by trilling the uvula. But in the country and the smaller towns *r* is formed as in English, with the point of the tongue, and this pronunciation is not considered faulty. And the Parisian guttural **R** is not allowed to be used on the stage or in singing.

It is quite unnecessary for English people to learn to pronounce **R**, and indeed it is so difficult for us that the attempt would certainly result in failure.

Some forty years ago<sup>1</sup> the Parisian guttural *r* was thought to be affected, and the servant-maids who were engaged to speak French with us in the nursery were chosen from the district round Orleans, so that we might learn the purer French of that province.

§ 193. **Voiced r**.—French *r*, like the other French liquids, is usually voiced, and the French voiced *r*, when formed with the point of the tongue, is like the English *r* in *rat*, *tree*, etc., but more distinctly trilled. Yet it is perhaps the most troublesome of all the French consonants for English students. For in English this sound never occurs before a consonant, nor is it ever heard at the end of a word, unless the next word begins with a vowel. Moreover, it usually converts the preceding

<sup>1</sup> *I.e.*, about 1850.—ED.

vowel into a diphthong, by introducing the sound *ə*, as in *peer*, *poor* [*pi:ə(r)*, *pu:ə(r)*]. See § 108 f. So English people find it very difficult (1) to pronounce *r* as a consonant when it is final or followed by another consonant, and (2) to keep long vowels followed by *r* pure to the end.

Although French *r* is short, and slightly trilled as compared with the *r* heard in Italian, the best way to learn to pronounce it properly is to begin by practising a long trill, and then to learn to hold the vowels which precede it steady and unchanged, passing suddenly from them to the *r* sound. It will be a useful exercise to learn to distinguish accurately between the English and French words given below, where the difference is only in the treatment of *r*.

English.	French.	English.	French.
<i>peer</i>	<i>pire</i>	<i>rear</i>	<i>rire</i>
<i>tier</i>	<i>tire</i>	<i>sere</i>	<i>sire</i>
<i>dear</i>	<i>dire</i>	<i>poor</i>	<i>pour</i>
<i>leer</i>	<i>lyre</i>	<i>tour</i>	<i>tour</i>

§ 194. **Voiceless *r*.**—The sound *r* follows the same rule as *m* and *l*, becoming voiceless at the end of a breath group after a consonant, as in *poudre*, *maître* [*pudr̥*, *mɛ:tr̥*]. *r̥* is rather more difficult for English people than *l̥*, and needs some practice. It should be pronounced very softly. It is a good exercise to learn to make a long trill without any voice. The sound is very like the purring of a cat.

Compare with French [*sɑ̃:tr̥*, *fibr̥*], English *centre*, *fibre* [*sentə(r)*, *faibə(r)*], where we introduce the obscure vowel *ə*, and do not pronounce the *r* unless a vowel follows in the next word.

On the pronunciation of the above words, when not at the end of a breath group, see § 234.

## THE CONTINUANTS

§ 195. **The Front-round Lip-continuant *ɥ*.**—This sound is heard in *huile*, *huit*, *nuit*, *lui*, etc., and is apt to be confounded by English people with *w* or *u*. They do not



distinguish as they ought between *lui* and *Louis* [lɥi, lwi], but pronounce them both alike *lwi* or *lui*.

The consonant **ɥ** is derived from the vowel **y**, bearing the same relation to it as the consonants **w** and **j** do to **u** and **i** respectively. See §§ 71, 76. So when the student can pronounce the French **y** in *by*, *ly*, *ny*, etc., he need only try to pronounce this vowel very rapidly and pass quickly to the vowel which follows, and he will not fail to produce the consonant **ɥ** in *buis*, *lui*, *nuit*, etc.

Observe that the action of the lips is the same for **w** and **ɥ**, but a different part of the tongue is raised, namely, the back for **w** and the front for **ɥ**.

§ 196. **Voiceless ɥ**.—The lip-continuant **ɥ** generally ceases to be voiced when it follows a voiceless consonant, as in *puis*, *fuis* [pɥi, fɥi]. But some Frenchmen pronounce **ɥ** in *puis* like **ɥ** in *buis*, so the distinction is not of much importance, and it is practically unnecessary to write **ɥ**.

§ 197. **The Back-round Lip-continuant w**.—This does not occur in French so frequently as in English, but it is heard in *oui*, *Rouen*, *bois*, *voix* [wi, rwā, bwa, vwa], and many other words. After a voiceless consonant it generally becomes voiceless, as in *poids*, *foi* [pma, fma]; but there is no necessity to use the symbol **m**. It is never so distinctly voiceless as the English **m** in *where*.

There is some difference between English and French **w** heard when we carefully compare them, as in French *oui* and English *we*. The distinction appears to be that French **w** is narrow, whilst English **w** is wide.<sup>1</sup>

§ 198. **The Lip-teeth Continuants f and v**.—These are like English **f** and **v**, and need no special remark.

§ 199. **The Point-Continuants or Sibilants s, z, ʃ, ʒ**.—All that we need notice here is that many French words, such as *je*, *joue*, *jeune*, begin with **ʒ**, a sound which we use only in the middle of words, as in *leisure*, *treasure*, *measure* [lezə(r), treʒə(r), meʒə(r)], etc.

<sup>1</sup> Rather: French with vigorous rounding, hence less friction.—*W.R.*



§ 200. **The Front Continuant j.**—This sound very seldom occurs at the beginnings of words, and is not often represented by *y*. The symbols for it are *i*, *ï*, *y*, *ill* and *ll*, as in *bien*, *viens*, *mangions*, *aïeul*, *yeux*, *joyeux*, *paille*, *fille* [bjɛ̃, vjɛ̃, mā̃zjɔ̃, ajœl, jø, ʒwajø, paʁj, fixj]. Though not so difficult as the *l* mouillé which it has superseded, it needs attention and practice, because in English we are not accustomed to pronounce it at the end of our words.

*j* after a hard consonant generally becomes voiceless, following the same rule as *q* and *w*. It is voiceless, for instance, in *pied*, *chien* [pɕe, ʃɕɛ̃], but it is practically unnecessary to use the symbol *ç* to represent this sound. *ç* is nearly the same as the German *ch* in *ich*.<sup>1</sup>

§ 201. **The Throat Continuant h.**—This sound has ceased to be used in Paris and in most parts of France. The so-called aspirated *h* only denotes that there must be no liaison with the preceding word. But this produces an awkward hiatus, quite contrary to the genius of the French language, e.g., in *en haut* [ã o],<sup>2</sup> and M. Passy recommends the retention of the *h*, as in the French of Normandy. I myself was taught to sound it in my childhood by *bonnes* who were supposed to pronounce better than the Parisians, but it is probable that most students will prefer to omit it, following the example of the Parisians and of the great majority of French people in this respect.

## THE VOWELS

§ 202. The French vowel system is very different from ours, as may be seen by a comparison of the schemes on pp. xxiv, xxv; and nothing is commoner than to hear English people, who can speak French quite fluently, make sad havoc of the vowels. For our short vowels are quite different from theirs, and we have a tendency to turn our long vowels into diph-

<sup>1</sup> Similarly in English, e.g., *tune* [tɕu:n]; cp. “*dontcher know*” for *don’t you know*, where *tɕ* has become *tʃ*.—*W.R.* <sup>2</sup> Hardly. There is no hiatus; only the liaison is between the nasal vowel, instead of *n*, and the following vowel; as, e.g., in *ã o* (not *ãn o*).—*ED.*

thongs, which is a great obstacle to us in trying to acquire the long vowels of either French or German.

In studying the French vowels it is best to begin with the eight normal vowels, **a**, **ä**, **ε**, **e**, **i**, **ɔ**, **o**, **u**, as in *pâte*, *patte*, *près*, *été*, *fini*, *homme*, *drôle*, *tout*.

### THE OPEN VOWELS

§ 203. **a** in *pâte* is very like **ɑ:** in *father*, but deeper, the tongue being more depressed. It does not occur very frequently, and is represented by *â* or *a*, or when combined with **w**, by *oi* = **wa**, exx. :—*mâle*, *passer*, *trois* [**maɪl**, **pase**, **trwa**]. It is easily recognised when written *â*, and it is heard in all those words which end in *-ation* or *-assion* [**asjõ**], and wherever *oi* is preceded by *r*, making the sound **rwa**, exx. :—*préparation*, *passion*, *trois*, *froid* [**preparasjõ**, **pasjõ**, **trwa**, **frwa**].

French **a** is sometimes mistaken for English **ɑ:** in *Paul*, as it resembles it in being more open than English **ɑ:**, and French *pas* is pronounced like English *parw*, but this is a bad fault. French **a** should not be rounded like English **ɑ:**, and those who cannot imitate it precisely would do better to substitute for it the English **ɑ:** in *father*.

§ 204. **a** in *patte* is a mixed open vowel, differing from **ɑ:** in *father* in being mixed and not back, and from **æ** in *fat* in being more open. It is intermediate between the two, and pains should be taken to make it distinct from both of them. It is generally short, as in *à*, *la*, *patte*, *madame* [**a**, **la**, **pat**, **madam**], but it may also be long, as in *rare*, *cage* [**rair**, **kaɪʒ**].

**a** is easiest for English people when it is short and followed by a consonant; and if a difficulty is found in pronouncing final **a**, as in *la mer* [**la mɛɪr**], it is best to practise it a few times with the first consonant of the next word, thus :—**lam**, **lam**, **la mɛɪr**.

As I have followed M. Paul Passy throughout the French section of this book, it is right to mention that, in calling **a** in *patte* a mixed vowel, I have ventured to differ from him. He says that it is a front vowel, and observes, what is no doubt true, and is shown in diagram V (p. xxix), that in low vowels the difference between front and back is not nearly so great as in high vowels. But it appears to me that although his own **a** may

well be described as a front vowel, it is not quite the normal French **a**, but exceptionally far forward. It seems to my ear to approximate very closely to our English **æ** in *pat*, though it is generally acknowledged that the normal French **a** is about midway between the **ɑː** in *father* and the **æ** in *pat*.

### THE FRONT VOWELS

§ 205. There are three front vowels in French which are not rounded and may be considered normal sounds, namely, the open **ɛ** in *près*, the close **e** in *été*, and **i** as in *fini*. They correspond, roughly speaking, with English **ɛː**, **ei**,<sup>1</sup> **iː** in *fairy*, *fate*, *feet*.

The French, who use their lips in speaking much more than we do, draw back the corners of the mouth and lengthen the opening to form the sound **i**, and this they do in a less degree for **e** and **ɛ**.

§ 206. **i** in *fini*.—The sound **i** in French may be long, as in *abîme*, *pire*, *rive* [**abiːm**, **piːr**, **riːv**], or short, as in *fini*, *vie*, *lime*, *gîte*, *vif*, *triste* [**fini**, **vi**, **lim**, **ʒit**, **vif**, **trist**]. Special attention must be paid to the short **i**, which does not exist in English. For our short **i** in *pit* is very different, being a wide vowel, and much more open than the long **i**. French *fini* is not at all like English *finny*.

§ 207. **Close e** in *été* never occurs in close syllables and is never long. It is therefore shorter than English **ei** in *fate*, *they*, and it does not end with an **i** sound like **ei**, which is almost a diphthong.<sup>1</sup> The nearest approach to it in English is the shortened **ei** sometimes met with in unaccented syllables, as in *survey* (sb.).<sup>2</sup>

We meet with **e** in *parler*, *nez*, *piéd*, *blé*, *j'ai*, *donnai*, *gai* [**parle**, **ne**, **pje**, **ble**, **ʒe**, **done**, **ge**].

§ 208. **Open ɛ** in *près* is nearly the same as **ɛː** in English *fairy* [**fɛːri**], but for all that it is difficult for English people to pronounce well. It is long in *tête*, *rêve*, *fer*, *vert*, *terre*, *frère*, *chaise*, *neige*, *reine* [**tɛːt**, **rɛːv**, **fɛːr**, **vɛːr**, **tɛːr**, **frɛːr**, **ʃɛːz**, **nɛːʒ**, **rɛːn**], and short in *tel*, *bref*, *herbe*, *net* [**tɛl**, **bɛf**, **ɛrb**, **nɛt**].

<sup>1</sup> Quite a diphthong in southern English. Cf. p. 19, note 3.—ED.

<sup>2</sup> Better to start from "middle e" (in *pen*) and insist on tense articulation.—W.R.

It is more open than our *e* in *pet*, but slightly less open than our *ɛ* in *Mary, fairy*. When it is long, there is a difficulty in pronouncing it arising from the English habit of always following it by *r* or *ə*, generally by *ə*, thus forming the diphthong *ɛə*, as in *fairy* [*fɛɪri* or *fɛɪəri*], *tearing* [*tɛɪrɪŋ* or *tɛɪəriŋ*], *fares, cares, wears, tears* [*fɛɪəz, kɛɪəz, wɛɪəz, tɛɪəz*]. We find it hard, therefore, to pronounce it in any other position. We have to aim at prolonging the first sound in *air* [*ɛɪə(r)*] without altering it in any way, as this will give us a vowel almost identical with the French long *ɛ*.

### THE BACK-ROUND VOWELS

§ 209. There are in French three back-round vowels, corresponding with the three front vowels *ɛ, e, i*, namely, open *ɔ* in *homme*, close *o* in *drôle*, and *u* in *tout*. The open *ɔ* is not nearly so open as our *ɔ* in *Paul* or *ɔ* in *pot*, but, roughly speaking, French *o* corresponds with *ou* in *pole*,<sup>1</sup> and *u* with *u* in *pool*.

Here again the French use their lips much more than we do, not only contracting and rounding them, but also projecting them forward considerably for *u*, and in a less degree for *ɔ* and *o*.

§ 210. *u* in *tout*.—French *u* may be long, as in *rouge, jour, amour* [*ruːʒ, ʒuːr, amuːr*], or short, as in *loup, toussé, goût* [*lu, tus, gu*]. When long, it is almost the same as English *u* in *food*, but it is equally close throughout, not getting gradually closer like our *u*. Short *u* is just as close as long *u*, and must not be made like our *u* in *put, pull*, etc., which is a wide vowel and much more open. The nearest approach we have to French short *u* is our short *u* in open syllables, e.g., in *influence, instrument, into* [*intu*].

§ 211. *Close o* in *drôle*.—English students must be careful not to let this sound become diphthongal, like the English *ou* in *pole*. They should also observe that French *o* is not quite identical with the first element of English *ou*,<sup>2</sup> though it is not

<sup>1</sup> Cf. p. 19, note 3, and also § 211.—ED. <sup>2</sup> It is “middle *o*” (cf. middle *o* in *pen*). Make it more tense, and you get French close *o*.—W.R.

easy to define the difference, which is easier to hear than to imitate. It requires very careful attention and imitation from those who aim at speaking French as well as possible. It is long in *rose*, *chose*, *trône*, *côte* [ro:z, ʃo:z, tro:n, ko:t], and short in *mot*, *saut*, *tôt*, *côté*, *aussi*, *rideau* [mo, so, to, kote, osi, rido].

§ 212. Open *ɔ* in *homme*.—This sound is not very easy. It is long in *corps*, *loge* [kɔ:r, lɔ:ʒ], and short in *trop*, *sol*, *robe*, *album* [trɔ, sɔl, rɔb, albɔm]. It differs from English *ɔ:* in *Paul* and *ɔ* in *pot* in two respects. In the first place it is not nearly so open as our open *ɔ*'s, which indeed are quite abnormal sounds. So far, it corresponds with the German *ɔ* in *Sonne*.<sup>1</sup> But it differs from the English and German sounds in being less clearly and distinctly a back vowel. It seems intermediate between *ɔ* in *Sonne* and *œ* in *peur*, and some people regard it as a mixed vowel.

### THE FRONT-ROUND VOWELS

§ 213. These vowels are found in German as well as in French, but we do not meet with them in English or in Italian. They may be regarded as abnormal vowels. They are formed, like the ordinary front vowels *ɛ*, *e* and *i*, by the front of the tongue approaching the hard palate, but at the same time the lips are rounded as for the back-round vowels *ɔ*, *o*, *u*.

§ 214. The French vowels belonging to this series are three in number, corresponding with the two sets of vowels just mentioned, viz., *œ*, *ø* and *y*, as in *peur*, *peu*, *pu* [pœ:r, pø, py]. It is best to begin by learning to pronounce *y*, which is not difficult if we first sound *i*, and then, without stopping the voice or altering the position of the tongue, bring our lips into the position for *u*.

In like manner a rounded *e* will form *ø*, and a rounded *ɛ* will become *œ*, but the sound *ø* is certainly more difficult than *y*. The sound of *œ* is very like our English unrounded *ɔ:* in

<sup>1</sup> German *ɔ* is rather less open than French *ɔ*, or at least *ɔ:*. Cf. § 254.—ED.



*burn* [bœ:n], though these two vowels differ considerably in their formation.

**Examples of œ, ø and y:—**

œ is long in *heure, veuve, fleuve, cœur, œil, accueil* [œ:r, vœ:r, flœ:r, kœ:r, œ:j, akœ:j<sup>1</sup>], and short in *seul, jeune, œuf, cueillir* [sœ:l, zœ:n, œf, kœ:jɪr].

ø is long in *creuse, neutre, émeute, jêune* [krø:z, nø:tr, emø:t, zø:n], and short in *peu, queue, veut, deux* [pø, kø, vø, dø].

y is long in *pur, ruse, sûr, eurent* [py:r, ry:z, sy:r, y:r], and short in *vue, lune, eu, êmes, êtes* [vy, lyn, y, ym, yt].

### THE FOUR NASAL VOWELS

§ 215. In forming most vowel sounds, the passage of the breath through the nose is stopped by raising the soft palate, so that it issues through the mouth alone. But if, in pronouncing any vowel, the soft palate is lowered, allowing the breath to escape partly by the nose and partly by the mouth, the vowel becomes nasal. There are no nasal vowels in the best English, except in loan words borrowed from French; but in French the four vowels, *a, e, o, œ*, are liable to be nasalised, thus forming the four nasal vowels which occur in *pan, pin, pont, un*, and which in this scheme are represented by *ā, ē, ō, œ*.

One of these symbols, namely, *ē* for the sound in *pin*, will probably seem strange, but it should be remembered that in *rien, bien, chien, Amiens, pensum*, and many other words, the symbol for it is *en*.

Frenchmen, as well as students of other nations, are apt to fancy that a sound of *n* is heard in these nasal vowels. They are, however, simple vowel sounds, and it is only when there is a liaison with a following vowel that any consonant is heard.

When there is a liaison, add *n*, thus:—*mon enfant* [mōn āfā].

**Examples of the Nasal Vowels:—**

*ā*:—*an, champ, plante* [ā, jā, plā:t].

<sup>1</sup> Also *œj, akœj*.—ED.



ê :—*fin, mince, soin, grimper, plaindre, faim, plein, bien, rien, pensum* [fê, mē:s, swê, grêpe, plê:dr, fê, plê, bjê, rjê, pēsəm].

õ :—*rond, conte, nom* [rõ, kõt, nã].

œ :—*un, parfum, jeun* [œ, parfœ, zœ].

When there is liaison, these vowels always lose more or less of their nasality; some speakers denasalise them altogether.

It may be worth noting that some of the French nasal vowels differ from the oral vowels on which they are based in being more open. Ê at least is unquestionably more open than ɛ. My own observations led me to conclude that it was the English æ nasalised before I had studied any books on French phonetics, and it still seems to me nearer to this sound than to the French ɛ. But ã is hardly as open as ɔ in *homme*. Perhaps, though pretty nearly on a level with this ɔ, it may really be derived from the closer ɒ in *drôle*.

### VOWELS IN UNACCENTED SYLLABLES

§ 216. There are three vowels which occur only in unaccented syllables and are always short. The most important of these is:—

**The Natural Vowel ə in *le*.**—ə is called the French natural vowel, because when Frenchmen hesitate in speaking and simply let the voice go on without attempting to modify it, this is the sound they utter. It is not quite the same as ə in *villa* which Englishmen use in the same way, the French sound being a little closer and slightly rounded.<sup>1</sup>

There is not much difference in sound between French œ and ə, but it is convenient to use different symbols for them, because there is this important distinction, that œ may be long and accented, whilst ə is always unaccented and short, and is also very often elided.

**Examples of ə:**—*je, me, le, de, ne, degré, faisant, faisons, faisais* [fəzā, fəzō, fəzɛ].

<sup>1</sup> F. Beyer says that it is closer than œ in *peur*, but not so close as ø in *peu*, and this appears to me to be correct.

§ 217. **Two other Unaccented Vowels.**—There are two other vowels occurring in unaccented syllables only, namely, one intermediate between *e* and *ɛ*, *e.g.*, in *maison*, which is not precisely = *mɛzõ* or *mezõ*, and another which is between *ɔ* and *o*, *e.g.*, in *comment* [*kõmã* or *komã*]. There is no need to use special symbols for these sounds. They can be represented by the characters *ɛ* and *ɔ*, or *e* and *o*, in a work which does not aim at making minute distinctions. These vowels are always short.

## VIII

### FRENCH SYNTHESIS

#### ACCENT

§ 218. The French language differs so much from English in the use of accent, *i.e.*, stress or emphasis, that English students who have only paid attention to the pronunciation of particular words, and not to the accentuation of whole sentences, can only speak a miserable sort of English-French, totally different from the French language in the mouth of a native. Who has not heard English people say *Parlez-vous français?* or *Comment vous portez-vous?* with a strong accent on the first syllable of the principal words, bringing these out in sharp contrast to the remaining syllables, utterly regardless of French habits of accentuation?

The first point to be observed with regard to accent in French is that there is no such well-marked contrast between accented and unaccented syllables as we find in English and in German. Dr. Abbott, in his *Hints on Home Teaching*, goes so far as to say that there is equal stress on all the syllables; and although this is an exaggeration, it must be confessed that Frenchmen are not all agreed among themselves as to where the stress should fall. But happily there is not much difference of opinion among the leading phoneticians.

Beginners must then be frequently reminded that in French the syllables should be all perfectly clear and distinct, like a row of pearls on a string, not weak and confused, with a few syllables coming into prominence here and there. This remark

which applies to the spoken language, must not, however, be understood to mean that everything which appears as a syllable in the ordinary spelling is to be clearly pronounced as such. In the spoken language the vowel *a* very frequently disappears, *petit* is pronounced *pti*, or if a vowel follows, *ptit*, and in *je ne sais pas* the vowel of *ne* is lost, and so on. And in all such cases the syllable is lost also, for French has no syllabic consonants like English *l*, *m*, *n*, in *trouble*, *criticism*, *open*.

The French accent laws differ also from the English in these particulars :—

(a) The syllables which bear the accent or stress are not necessarily the same as those on which the voice is raised to a higher pitch. This has occasioned some difficulty in ascertaining where the accent really does fall.

(b) The accent, as a general rule, is not logical, that is, it does not serve to distinguish the principal words in the sentence.

The rule which governs French accentuation is a very simple one, and soon stated, but it requires great attention on the part of English people to carry it out in practice. It is as follows :—

§ 219. **Rule for French Accentuation.**—The accent falls on the last syllable in each sentence or breath group ; and if the breath group is a long one, it is broken up, at the discretion of the speaker, into several accent groups, each one of which ends with an accented syllable.

So in the two phrases given above—*kômâ vu pòrte vu ?* and *parle vu frâsε ?*—the last syllable of each phrase should have the stress, whilst the other syllables are made as equal as possible.

The following sentence, taken from M. Passy's *Le Français Parlé*, shows how longer sentences are broken up into accent groups, the last syllable of each group bearing the accent :—  
*s etεt œn œm | dε hœ:t nεsâ:s, | dâ l fō | n etε pɑ mœvε, | mε  
 kj etε | kœrōpy | par la vanite | e par la mœles.*

The most important exception to this rule is that when the

last syllable has the vowel *ə*, the accent falls on the preceding syllable.

It should be observed also that a logical accent is occasionally used in French as in English, to mark an antithesis. F. Beyer gives as examples, “*donner et pardonner*”; “*pagina n'est pas le, mais la page en français.*”

§ 220. **Secondary Accents** are met with in words where the final vowel which bears the principal accent is immediately preceded by a long vowel. This long vowel then becomes half-long, and takes a secondary accent. Exx.:—*baron*, *bâton*, *château*, *passer*, *raison*, and words ending in *-asion*, *-ation*, *-assion* and *-ision*.

§ 221. **The Accents in Poetry.**—It is evident that French poetry cannot be scanned like English poetry. Theoretically, there is a fixed number of syllables in each line, but in point of fact these syllables are not all heard, many of the final syllables in *e* being omitted, though the readers sometimes fancy that they scrupulously pronounce them according to rule. There are different theories as to the principle of rhythm observed in French poetry. M. Passy's theory is that although the number of syllables is variable, there is a fixed number of accent groups in each line, and the division of the lines into accent groups is shown in the specimens of poetry in M. Passy's *Les Sons du Français* and *Le Français Parlé*.

## QUANTITY

§ 222. Here again we are met by the difficulty that phoneticians are not all agreed as to the laws of quantity in the French language. And certainly the differences of quantity or length, like those of accent, are not so clearly marked in the French language as they are in English and German. Moreover, the dialects of French differ as to the length of certain syllables, *e.g.*, the first syllables of *beaucoup* and *comment*. It is in accented syllables that the difference between long and short vowels is most apparent, and that there is a general agreement in the uses of the various dialects.

As regards quantity, French vowels may be divided into three classes.

Class I. Two vowels which are always short :—*e* and *ə*.

Class II. Seven vowels :—*a*, *o*, *ø*, *ã*, *ẽ*, *õ*, *œ*, which are more frequently long than any others, and may be called long by nature. Note that the four nasal vowels are included in this class.

Class III. The remaining seven vowels :—*a*, *ɛ*, *i*, *ɔ*, *u*, *œ*, *y*.

§ 223. As regards Class I, reasons can be given why *e* and *ə* are always short, namely, that *ə* is always unaccented, and that, although *e* may have an accent, it never occurs in a position where, by rule, other vowels would be long, that is, not before a final consonant.

Three rules concerning quantity apply equally to the vowels in Classes II and III.

First, all final vowels are short, as in *tôt*, *pas*, *joue*, *vie* [*to*, *pa*, *ʒu*, *vi*].

Secondly, vowels in accented syllables, followed by a single final consonant, are long, if that consonant is *r* or one of the soft continuants. Exx. :—*cave*, *ruse*, *cage*, *travail*, *soleil*, *rare* [*ka:v*, *ry:z*, *ka:ʒ*, *trava:rj*, *sɔlɛ:rj*, *ra:r* or *ra:r*].

And thirdly, all vowels are generally long when they occur, followed by a consonant, in the final syllables of words borrowed from foreign languages. Exx. :—*iris* [*iri:s*], *blocus* [*blɔky:s*], *Minos* [*minɔrs*].

Liaison does not lengthen a vowel, apparently because the consonant is pronounced as though it belonged to the following word :—*il n'est pas ici* [*i n ɛ pa zisi*].

§ 224. The vowels in Class II—*a*, *o*, *ø*, and the nasal vowels—when accented and followed by any one or two consonants, are long :—*côte*, *passe*, *jeûne*, *fonte*, *pente*, *pâtre*, *apôtre* [*kɔt*, *pa:s*, *ʒœ:n*, *fɔ:t*, *pɑ:t*, *pa:tr*, *apo:tr*]. Exceptions in the case of *a* :—*froide*, *froisse*, *paroisse* [*frwad*, *frwas*, *parwas*].

Here again vowels are not lengthened by liaison :—*tant et plus* [*tɑ te plys*].

§ 225. The vowels in Class III—*a*, *ɛ*, *i*, *ɔ*, *u*, *œ*, *y*—followed by any consonant other than a voiced continuant or *r*,



may be long or short, but they are most frequently short. One only, namely *ε*, may be indifferently long or short in such a position. Exx. :—*mètre* [mɛtr̥], *maître* [mɛ:tr̥]; *saine* [sɛn], *Seine* [sɛ:n]; *renne* [rɛn], *reine* [rɛ:n]; *tette* [tɛt], *tête* [tɛ:t].

It is worth noting also that the vowels in *tous* [tu:s], *boîte* [bwart], serve to distinguish these words from *tousse* [tus], *boite* [bwat].

In unaccented syllables, long vowels generally become half-long, and as a rule their length can then be left unmarked, but it is worth while to distinguish the half-long vowels in the participles *tirant* [tirā], *couvant* [kuvā], from the short ones in the substantives *tyran* [tirā], *couvent* [kuvā].

### INTONATION

§ 226. We have seen that French syllables differ but slightly from one another in accent and quantity. And yet the effect of spoken French is not monotonous, owing to the well-marked modulations of the voice. English students, and those of other nations also, find the French intonation extremely difficult to imitate, so that it is often the one thing wanting to those who, in other respects, pronounce French almost like a native. And unfortunately but little can be done by means of symbols to show the rising and falling of the voice.<sup>1</sup>

The chief points of contrast to be observed between the English and French systems of modulation are these :—

(1) In French the voice rises and falls through much larger intervals than in English, producing a greater contrast between the high and low syllables.

(2) Whereas in English, sentences which are not interrogative fall at the close, French sentences often, and indeed most frequently, rise at the end, even when they are not interrogative, in a manner which sounds very strange to English ears.

<sup>1</sup> Successful attempts in this direction have since been made by D. Jones (*Intonation Curves*, Teubner, Leipzig, 1909), and by Klinghardt and Fourmestraux (*Französische Intonationsübungen*, Schulze, Cöthen, 1911). —ED.

(3) The English rule that accented syllables rise in pitch does not prevail in French, where a syllable may rise without being accented, or be accented without rising. This fact is said to be the explanation of the difference of opinion concerning the accent in French, those syllables which are higher in pitch appearing to be accented when this really is not the case.

### SYLLABLES

§ 227. We have seen that in English a consonant may sometimes form the nucleus of a syllable, as in *troubles*, *opened* [trʌb|z, ɒpənd], where *l* and *n* are syllabic. But in French there are no syllabic consonants, and every syllable must have a vowel. And as there are no diphthongs in French, the rule is that *there are as many syllables as there are vowels*.

Such combinations as *qi*, *wa*, *wã*, *ja*, *je*, etc., are indeed sometimes reckoned as diphthongs, but the first sound in each of them is generally pronounced as a consonant. M. Passy at least reckons them as such, and lays down the rule that the number of vowels and of syllables is the same.

§ 228. **Syllable Division.**—In French, as many consonants as possible are joined with the vowel that follows, and this rule holds good when final consonants are followed by a vowel in the next word. The syllables are divided quite irrespectively of word division. Exx. :—*tapis*, *cadeau*, *tableau*, *insensibilité*, *quel âge a-t-il?* are divided thus :—*ta-pi*, *ka-do*, *ta-blo*, *ê-sã-si-bi-li-te*, *kɛ la ʒa ti(l) ?*

This French habit is very confusing to foreigners, for the words all run into one another, so that it is impossible for the ear to detect where one word ends and another begins. In English, on the other hand, a new word almost always begins a new syllable.

§ 229. **Open Syllables.**—It follows from the rule for syllable division that French syllables are almost always open, that is, they end in a vowel. The vowel *e* never occurs in close syllables; so although it is heard in *'ai* [ʒe], it is changed to

ε in *ai-je* [εʒ]. The French Academy have recognised this law by altering *collège*, *siège*, in the last edition of their dictionary, to *collège*, *siège*.<sup>1</sup>

## LIAISON

§ 230. As in French open syllables are preferred, and combinations of consonants are avoided, many final consonants which were formerly pronounced, are now silent, unless a vowel follows in the next word. And when such final consonants are sounded, there is said to be a "liaison." Cp. *les chevaux* [le ʃvo], *un grand chien* [œ grā ʃjɛ̃], with *les hommes* [lez ɔm], *un grand homme* [œ grāt ɔm].

We have parallel cases in English, as the *n* of *an* is never used unless a vowel follows, and it is only before a vowel in the next word that final *r* is ever heard.

Observe the change of consonants in *œ grāt ɔm*, *neuf heures* [nœv œ:r], *un sang impur* [œ sāk ɛpy:r], *f* being changed to *v*, and *d* and *g* to *t* and *k* respectively.<sup>2</sup> The rule is that in liaison continuants become soft and stops become hard.

§ 231. Many more liaisons are made in careful reading than in ordinary speech. It is very difficult for foreigners to know when to make a liaison. The following rules are from Mr. Beuzemaker's *French and German Journal*, very slightly modified by M. Passy. They apply to colloquial French.

The liaison should be used before vowels:—

(1) Between articles and their nouns:—*lez arbɹ*.

(2) Between nouns and preceding adjectives:—*voz āfā, sə mɔvez ekəlje*. But when the adjective *follows* the noun, it is not used in ordinary speech:—*œ gu ɔribl*, in elevated style, *œ gut ɔribl*.

(3) Between numerals and their nouns:—*diz ɔm, vɛt ardwaɪz*.

(4) Between pronouns and verbs:—*i(l) vuz ɔ̃ dɔne*.

<sup>1</sup> But obsolete *porté-je*, etc., persists.—*W.R.* <sup>2</sup> *lez ɔm*, which was included in the original edition, is not a case in point, as *s* in *les* is not *s* but mute when there is no liaison.—*ED.*

(5) Between verbs and pronouns :—*partət i(l), dit ɛl, prənez ā*.

(6) Between adverbs and adjectives or verbs :—*trɛz aktif, plyz əkype*.

(7) Between prepositions and their complement :—*ʒez ɛl, sūz ɛ(k)skyɪz*.

(8) Between the words *est, il, ils* and a following vowel :—*il ɛt isi, iz ɔ pœr*.

Observe that *il* and *ils* are sounded *i* before a consonant, and *il, iz*, before a vowel.

Monosyllables are oftener tied than longer words :—*trɛz ɛpɔrtā*, but *ase*, or *asez ɛpɔrtā*; and that when the first word already ends with a consonant, the liaison is generally omitted :—*āvɛr ɛl*.

### ELISION

§ 232. There are some few cases in which elision is recognised in the ordinary French spelling, *le* and *de* being written *l'* and *d'* before vowels, as in *l'enfant, un verre d'eau*. But elisions are far more frequent than the spelling would lead us to suppose.

The only sound which is elided is *ə*, and this usually disappears whenever it can be omitted without bringing too many consonants together. Examples of its disappearance in the middle of a word are :—*petit* [pti], *second* [zgɔ], *mesure* [mzy:r], *demain* [dmɛ̃]. In an elevated style it is not so often omitted as in colloquial French.

As a general rule, three consonants cannot come together in French without *ə* intervening, but M. Passy observes that this rule has exceptions. He says: "When the third consonant is one of the following—*l, r, w, ɥ, j*, which may be called vowel-like consonants—three consonants are quite natural :—*madam blā, kat plā:f, pəm kɥit*. In some cases where the *first* consonant is one of these five, it is the same :—*ān ark-butā*; indeed, in this way *four* consonants

may be allowed :—*sa marʃ bjē*. Forms such as *ɔpstine*, *yn bəl staty*, *yn grūd staty*, were originally artificial (popularly *ɔstine*, *yn bəl ɛstaty*), but are now quite natural to educated people.

The use of *ə* to avoid awkward combinations of consonants is not limited to those words in which it is written. It may be heard, for instance, after *arc* in the phrase *l'arc de triomphe*, and after *est* in *l'est de la France*.

### HOW STOPS ARE COMBINED

§ 233. It is important to observe the different way in which the stops are combined in English and in French. We have noticed in § 116 how in English, when a stop is followed by another stop, or by a liquid, as in *active*, *bacon* [æktiv, beikn], the first consonant is implosive and not explosive, that is, it is heard only in the act of shutting. But if the French *actif* [aktif] were pronounced in this way, a Frenchman would fail to hear the *k*. In such cases there should be a slight explosion, with a little escape of breath between the two consonants.

### VARIATION OF WORDS ENDING IN VOICELESS *m*, *l* OR *r*.

§ 234. We have seen already (§§ 186, 190, 194) that some French words end with voiceless *m*, *l* or *r*, when not followed by another word in the same breath group. But these words have the provoking habit of going through a good many variations under different circumstances. M. Passy writes to me that they are "*une véritable scie*." They are the words commonly spelt with the endings *-le*, *-re*, *-me*, preceded by a consonant, such as *peuple*, *table*, *spectacle*, *souffle*, *propre*, *arbre*, *autre*, *tendre*, *livre*, *souffre*, *rhumatisme*.

*All such words have three different forms, and some have four*, according to their position in the sentence. Speaking generally, the terminations of these words are :—



- (1) **l**, **r**, **m** at the end of the breath group.
- (2) **l**, **r**, **m** before a vowel.
- (3) **lə**, **rə**, **mə** before a consonant, or else
- (4) **l** and **r** are altogether dropped before a consonant.

When English people are in doubt whether to use (3) or (4), it is safer to use (3), and pronounce **lə** and **rə** before a consonant.

The first set of endings hardly needs further illustration, as we meet with them whenever a word of this class is isolated, or at the end of a sentence, or of any breath group. But in familiar conversation **l** and **r** are often dropped altogether, and we hear **pœp**, **kat**, for **pœpl**, **katr**, and M. Passy says that in *dogme* he pronounces a voiced **m**.

The rule for the second set appears to be invariable, final **m**, **l** and **r** being always voiced when followed by a vowel in the next word, as in **la bibl ātjɛ:r**, **mō po:rvr ami**.

The perplexing point is to know what ending should be used when a consonant follows in the next word. The general rule is to have voiced **m**, **l** or **r** followed by the obscure vowel **ə**, so as to prevent three or more consonants coming together, as in **rymatismə krōnik**, **sa prəprə lā:g**, **tablə d ɔ:t**, but there are many exceptions. In this position **m** is not liable to be dropped altogether by people who pronounce carefully, though **pris**, **rymatis**, etc., are often vulgarly used; but even those who pride themselves on speaking correctly often drop **l**, and still more frequently **r**, in familiar conversation, *e.g.*, in **kat pɛrson**, **nɔt tabl**, **po:r v garsō!** **pur prā:d kōʒe**. In compounds such as **mɛt d ɔ:tɛl**, **œ kat plas**, **r** is invariably dropped. There is also a third form in use before a consonant, voiceless **m**, **l** and **r** being sometimes used in this position.

M. Passy observes that some French people use syllabic **l** at the end of a breath group, or before a consonant, but he considers this abnormal. When we anglicise such an expression as *table d'hôte*, syllabic **l** is, of course, quite allowable, and it would be affectation to try to avoid it, but it ought not to be used in speaking French.



## IX

### *GERMAN ANALYSIS*

§ 235. The sounds of German are easier to master than those of French, partly because they are more like English sounds, and partly because the spelling is more regular, and consequently a better guide to the pronunciation. And if French has already been acquired, some of those sounds which do not occur in English will have been learnt already.

#### STANDARD GERMAN

§ 236. The great differences in pronunciation between the natives of different parts of Germany must be obvious to every one. It has been usual for English people to accept the pronunciation of Hanover as the best German, but the Germans themselves are of a different opinion, and ridicule the Hanoverians for their provincialisms. But although provincialisms are to be met with in all parts of Germany, there is happily a pretty general consensus of opinion as to what is the best German. It is the language of the stage, that is, the pronunciation of north Germany, free from provincialisms, which may be accepted as standard German, and this it is which all foreigners should try to acquire.

There are, indeed, some few points which may be regarded as open questions, and Prof. Viëtor, whose pronunciation I have followed throughout, accordingly gives some alternative forms, shown in the footnotes to the specimens of German. These

forms are what I myself use, and they will be found easier for English pupils than those given in the text.<sup>1</sup>

### § 237. GERMAN CONSONANTS ILLUSTRATED

	Symbols.	Examples.
p	<i>p, pp, b</i>	<i>Paar</i> [pa:r], "pair"; <i>Rappe</i> [rapə], "black horse"; <i>ab</i> ['ap], "off."
b	<i>b</i>	<i>Bahn</i> [ba:n], "track," "railway."
t	<i>t, tt, th, d, dt</i>	<i>Tau</i> [tau], "rope"; <i>fett</i> [fɛt], "fat"; <i>Goethe</i> [gø:tə]; <i>Hand</i> [hant], "hand"; <i>Stadt</i> [ʃtat], "town."
d	<i>d</i>	<i>du</i> [du:], "thou."
k	<i>k, ck, ch, q, c</i>	<i>kahl</i> [ka:l], "bald"; <i>dick</i> [dik], "thick"; <i>Achse</i> ['aksə], "axle"; <i>Quelle</i> [kvɛlə], "well," "spring"; <i>Kognak</i> [kənjak], "cognac."
g	<i>g</i>	<i>gut</i> [gʊt], "good"; <i>vergehen</i> [fɛr-'ge:rən], "pass away."
'	No symbol used	<i>all</i> ['al], "all"; <i>überall</i> [y:ber'al], "everywhere"; <i>abirren</i> ['ap'irən], "swerve."
m	<i>m, mm</i>	<i>mir</i> [mir], "to me"; <i>Lamm</i> [lam], "lamb."
n	<i>n, nn</i>	<i>nie</i> [ni:], "never"; <i>Mann</i> [man], "man."/
ŋ	<i>ng, n</i>	<i>singen</i> [ziŋən], "sing"; <i>lang</i> [laŋ], "long"; <i>Dank</i> [daŋk], "thanks."

<sup>1</sup> As these alternative forms, with stopped instead of open consonants, for *g* medial and final, are used on the stage and have been gaining ground for some time among educated speakers, I myself have given them the preference in recent publications, such as *Aussprache des Schriftdeutschen* (later editions), *Lesebuch in Lautschrift*, and *Deutsches Aussprachewörterbuch*.—ED.

	Symbols.	Examples.
l	<i>l, ll</i>	<i>lahm</i> [la:m], "lame"; <i>voll</i> [fəl], "full."
r or R	<i>r, rr</i>	<i>rauh</i> [rau], "rough"; <i>Narr</i> [nar], "fool."
v	(not=Eng. <i>w</i> ) <i>w</i> , <i>u</i>	used by many Germans instead of <b>v</b> in <i>schwer</i> [ʃve:r], "heavy"; <i>quer</i> [kve:r], "crosswise."
f	<i>f, ff, v</i>	<i>Fall</i> [fal], "fall"; <i>Schiff</i> [ʃif], "ship"; <i>viel</i> [fi:l], "much."
v	<i>w, u</i>	<i>wohl</i> [vo:l], "well"; <i>Qual</i> [kva:l], "torture."
s	<i>s, ss, fs</i>	<i>List</i> [list], "stratagem"; <i>Kasse</i> [kasə], "cash"; <i>Fufs</i> [fu:s], "foot."
s	(in the combinations <b>ts</b> and <b>ks</b> ).	
ts	<i>z, tz, t, c</i> , besides <i>ts, tss</i> , etc.	<i>zu</i> [tsu:], "to," "too"; <i>Satz</i> [zats], "sentence"; <i>Nation</i> [natsi'o:n], "nation"; <i>cis</i> [tsis], "C sharp."
ks	<i>x</i> , besides <i>ks, chs</i> , etc.	<i>Axt</i> ['akst], "axe."
z	<i>s</i>	<i>so</i> [zo:], "so."
ʃ	<i>sch, s</i>	<i>scharf</i> [ʃarf], "sharp"; <i>sprechen</i> [ʃpreçən], "speak"; <i>stehen</i> [ʃte:rən], "stand."
ʒ	<i>j, g, ge</i>	<i>Journal</i> [ʒur'na:l], "journal"; <i>Logis</i> [lo'ʒi:], "lodging"; <i>Sergeant</i> [zɛr'ʒant], "sergeant."
ç	<i>ch, g</i>	<i>ich</i> ['iç], "I"; <i>solch</i> [zɔlə], "such"; <i>Sieg</i> [zi:k or zi:ç], "victory"; <i>Berg</i> [bɛrk or bɛrç], "mountain."
j	<i>j, i, g</i>	<i>ja</i> [ja:], "yes"; <i>Familie</i> [fa'mi:liɐ], "family"; <i>Siege</i> [zi:ge or zi:rje], "victories"; <i>Berge</i> [bɛrgə or bɛrjə], "mountains"; <i>regnen</i> [rɛ:gnən or rɛ:jnən], "rain."

	Symbols.	Examples.
x	ch, g	<i>ach</i> ['ax], "ah"; <i>Buch</i> [bu:x], "book"; <i>Tag</i> [ta:k or ta:x], "day"; <i>zog</i> [tso:k or tso:x], "drew" (sing.).
g	g	<i>Tag</i> [ta:ge or ta:ge], "days"; <i>zogen</i> [tso:gen or tso:gen], "drew" (plur.).
h	h	<i>Hand</i> [hant], "hand."

This list gives only the symbols which occur in German words, and those used for the foreign sound **3**. Other symbols, used in loan words borrowed from French and other languages, are given in Dr. Viëtor's *German Pronunciation*, but this simpler list may be useful in teaching children, who ought not, at first, to be troubled with exceptions.

#### SIX NEW CONSONANTS

§ 238. Most of the German consonants are identical with, or very similar to, those used in English, but there are six new consonants, namely, ['], R, v, ç, x, g. We shall see, however, that of these, three are really superfluous, so that English students need only learn to pronounce the three following:—['], ç, x.

§ 239. **The Glottal Stop**, for which we use the symbol ['], is formed by bringing the vocal chords together, so as to close the glottis, and then suddenly opening them with an explosion, as is done in coughing or clearing the throat. It is not a sound difficult to produce, but as it is not ordinarily written, Germans and others who have not studied phonetics generally fail to observe it. A German master told me that when he repeated the vowels to classes of English children, they always laughed, and he was puzzled by this until it was pointed out to him that in so doing he sounded an emphatic glottal stop before each vowel, producing an effect very strange to English ears.

Students must be very careful not to forget to pronounce

this consonant. It occurs before all initial vowels, as well as in the second part of compounds like *überall*, *abirren*. But in compounds which are no longer felt to be such, like *allein*, *daraus*, *heraus*, *hinaus*, it is omitted, as also in phrases where little words are closely connected with the preceding word, and consequently unaccented, *e.g.*, in *will ich*, *hat er*, *muss es*.<sup>1</sup>

§ 240. **R.**—This guttural **r**, formed with the back of the tongue and the uvula, is the same as the **r** generally used in Paris, and has been discussed in § 192. Many Germans have substituted it for the **r** formed with the point of the tongue, and the use of it is spreading in Germany; but it is not as yet heard in the best German. There are also many Germans who omit final **r**, as also **r** between vowel and consonant, altogether, substituting for it some sort of vowel sound. This, too, is a practice to be avoided.

§ 241. **The Simple Lip Continuant v.**—This again is a sound which it is not necessary to use in German, as it is a substitute for **v**, and though frequent, is by no means universal amongst careful speakers. It is heard in the combinations written *schw*, *qu* and *zw*, *e.g.*, in *schwer*, *quer* and *zwei*, pronounced either *ʃv*, *kv*, *tsv*, or *ʃv*, *kv*, *tsv*. It is not a difficult sound to pronounce, being formed by simply bringing the lips together, without rounding them or raising the back of the tongue, as is done in pronouncing English **w**. It differs also from English **w** in being very often voiceless.

The reason for drawing attention to this sound is that it may easily be mistaken for English **w**, which ought never to be substituted for it. German *Quell* must be distinguished from English *quell*. It is best to pronounce **v** (1) wherever *w* is written, and (2) where *u* is found in the combination *qu*.

The same sound is used for *w* in South Germany, where it thus generally replaces the regular **v**, *e.g.*, in *wohl*, *Wesen*.

§ 242. **The Palatal Continuant ç**, commonly called the *ich* sound, is quite distinct from the back continuant **x**, called the *ach* sound. It is sometimes heard in English *hue*, and we

<sup>1</sup> In South Germany, the glottal stop is, as a rule, not used.—ED.

have met with it in French *pied*. In some combinations it is difficult to pronounce, especially after *r*, as in the words *durch* and *Furcht*.

ç always occurs after a front vowel or a consonant, except in foreign words, such as *Charon*, *Chemie*.

There are some instances in which it may be questioned whether ç or *k* should be used, namely, those in which *g* final is written after a front vowel or a consonant. Prof. Viëtor says that two-thirds of German speakers use ç in such cases, and that in the termination *-ig*, as in *König*, the ç sound is almost universal.<sup>1</sup>

Except the termination *-ig*, the case is quite analogous to that of medial *g*; that is to say, either ç or *k* may be used. But *ik* for *-ig* final is quite a provincialism.

§ 243. **The Back Continuant x.**—This consonant, the so-called *ach* sound, may be heard in the Scotch *loch*. Like *ux* it is formed with the back of the tongue approaching the soft palate. It occurs only after back vowels.

§ 244. **The Voiced Back Continuant g.**—This differs from the last sound only in being voiced. It is somewhat difficult to pronounce, but is always allowable to use *g* in its place.<sup>2</sup> It occurs only after back vowels, and is always medial, as in *Wagen*, *Bogen*.

### FAMILIAR CONSONANTS

§ 245. A few points concerning these demand our attention, for some of them differ in formation or in use from our English consonants.

**The Point Consonants t, d, n, l, j, r,** are somewhat different from the corresponding sounds in English. German *t, d, n, l* are formed with the point of the tongue only, whilst in English *t, d, n* the blade, or part immediately behind the

<sup>1</sup> On the stage *k* is used, except in the termination *-ig*, which has ç (but *g* in *-ige*, etc.). See footnote, p. 152.—ED.

<sup>2</sup> *g* is the stage pronunciation.—ED.



point, seems to be raised also; and in forming English **l** the back of the tongue is raised as well as the point. So students must endeavour to use the point only in forming all these consonants, especially **l**.

German **j** is formed, Prof. Viëtor says, by a broad stream of breath passing between the teeth, whilst the lips are somewhat protruded; but in English **j** the lips are not protruded, and the blade of the tongue is made to approach the hard palate, leaving a central channel for the breath.<sup>1</sup>

It is usual in Hanover, and in some other parts of Germany, to substitute **s** for **j** in words beginning with the written symbols *sp* and *st*, such as *sprechen*, *stehen*; but this is a mistaken attempt to follow the spelling, and ought not to be imitated.

**r** in German is more distinctly trilled than in English, and in the best German it does not lengthen, or modify in any way, the vowels which precede it. It is difficult for English people to pronounce it when final or followed by a consonant; and the worst mistakes of English students of German are generally due to their habits of omitting it, and allowing it to modify preceding vowels in their own language (see § 108).

**h** is always pronounced. Illiterate speakers do not drop it as they do in England.

§ 246. **Final Consonants are Hard.**—The only exceptions to this rule are the liquids **m**, **n**, **ŋ**, **l**, **r**; for though many words are spelt with final *b*, *d*, *g*, *v*, the sounds heard in such cases are **p**, **t**, **ç** or **x** (or **k** instead of **ç** and **x**), and **f**, as in *ab*, *Hand*, *Sieg*, *Berg*, *Tag*, *zog*, *Motiv*.

§ 247. **Final Consonants are Short.**—It is very necessary to draw the pupils' attention to this fact; for in English, after short vowels, final consonants are lengthened, and to do the same in German would be a bad mistake. It is particularly important to avoid lengthening final liquids. Pronounce the final consonants in such words as *Lamm*, *Mann*, *lang*, *Narr*, *voll* as abruptly as possible.

<sup>1</sup> The blade of the tongue may be raised in German **j** also.—ED.

## § 248. GERMAN VOWELS ILLUSTRATED

Symbols.	Examples.
a: a, aa, ah	da [da:], "there"; Aal ['a:l], "eel"; nah [na:], "near."
ɛ: ä, äh	säen [zɛ:ən], "sow"; mähen [mɛ:ən], "mow."
e: e, ee, eh	schwer [ʃve:r], "heavy," "difficult"; Beet [be:t], "flower-bed"; Reh [re:], "roe."
i: i, ie, ih, ieh	mir [mi:r], "to me"; sie [zi:], "she"; ihn ['i:n], "him"; Vieh [fi:], "cattle."
o: o, oo, oh	so [zo:], "so"; Boot [bo:t], "boat"; roh [ro:], "raw," "rude."
u: u, uh	du [du:], "thou"; Kuh [ku:], "cow."
ø: ö, öh	schön [ʃø:n], "beautiful"; Höhle [hø:lə], "cave."
y: ü, üh	für [fy:r], "for"; kühn [ky:n], "bold."
a a	ab ['ap], "off."
ə e	Gabe [ga:bə], "gift."
ɛ e, ä	fest [fɛst], "fast," "firm"; Hände [hɛndə], "hands."
i i, ie	mit [mit], "with"; vierzehn [firtse:n], "fourteen."
ɔ o	ob ['ɔp], "if," "whether."
u u	Kunst [kunst], "art."
œ ö	können [kœnən], "to be able."
y ü	Hütte [hytə], "hut."
ai ei, ai	Ei ['ai], "egg"; Mai [mai], "may."
au au	Au ['au], "mead," "meadow."
oy or oi eu, äu	Heu [høy], "hay"; gläubig [gløybɪç], "believing."

The above list does not include symbols occurring only in loan words. It should be observed, however, that in French loan words we meet with four nasal vowels, *ā*, *ē*, *ō*, *œ*, the French symbols being retained in every case. Exx. :—

ā in *Chance* [f̄ārsə], “chance”; *Trente-et-un* [trā:t-e-’œ̃].

ē „ *Bassin* [ba’sē̃], “basin”; *train* [trē̃], “baggage” (of an army).

ō „ *Ballon* [ba’lō̃], “balloon.”

œ „ *Trente-et-un* [trā:t-e-’œ̃], *parfum* [par’fœ̃], “perfume.”

### GERMAN VOWELS DESCRIBED

§ 249. The German vowel scheme shown on p. xxvi should be examined, and compared with the English and French schemes preceding it. We shall find that in some respects the German vowels are like the French, and that in others they resemble our own; so that, to those who know the sounds of English and French, the mastery of the German vowels will prove to be a matter of small difficulty. Several of the English habits of speech which mislead students of French must be guarded against in German also; therefore some of the warnings given in the chapters on French must be repeated here.

### LONG AND SHORT VOWELS

§ 250. An inspection of the German scheme of vowels on p. xxvi will show at once that here, as in English, the long and short vowels are distinct from one another, there being only two instances in which the corresponding long and short vowels are identical in sound. And the difference in each pair of corresponding long and short vowels is the same that we have noticed in English; that is, the short vowel is formed with a relaxed and widened tongue, so that it is called *wide*, and it is also decidedly more *open* than the corresponding long vowel.

The correspondence of the long and short vowels may be shown thus :—

Long and Narrow.

e: as in *geh*

i: „ *ihn*

o: „ *Sohn*

Short, Wide and more Open.

ɛ as in *Hände*

ɪ „ *Sinn*

ɔ „ *Sonne*

Long and Narrow.

u: as in *Kuh*ø: „ *Söhne*y: „ *kühn*

Long.

a: as in *lahm*ɛ: „ *mähen*

Short, Wide and more Open.

u as in *dumm*œ „ *können*y „ *dünn*

Short and identical in sound.

a as in *Lamm*ɛ „ *Männer*

The short vowel *ɛ* appears twice in the above pairs of vowels, because, whilst it is identical in sound with the long *ɛ:*, it bears the same relation to *e:* as the other short vowels do to the long ones most resembling them.

There is no long vowel corresponding with the short *e* in *Gabe*. This short vowel is always unaccented.

But whilst, in the distinction between long and short vowels, German is like English and unlike French, there are two points in which the vowels correspond with the French and differ from our own. For first, the Germans have a series of front-round vowels, like the French in *peur*, *peu*, *pu*; and secondly, the German vowels do not, like the English, tend to become diphthongs.

## OPEN VOWELS

§ 251. The Open Vowels *a:*, *a*, as in *lahm*, *Lamm*. There is no difficulty in pronouncing the long vowel *a:*, as it is identical with English *a:* in *father*. But *a* in *Lamm*, *Mann*, etc., must on no account be made like English *a* = *æ* in *lamb*, *man*, for the sounds are quite different. It is, however, an easier vowel than French *a* in *patte*, because it is precisely like English *a:* in *father*, only shorter, whilst the French *a* is, as we have seen, intermediate between *a:* in *father* and *æ* in *fat*.

When German *a* is unaccented, great care is needed to avoid altering the vowel and making it like English *ə* in *villa*, *servant*, etc. It must be pronounced quite clearly, as in *niemand* [*nirmant*], “nobody.”

## FRONT VOWELS

§ 252. **The Front Vowels** **ɛɪ, ɛ, ɛɪ**.—The easiest of these for English students is the short **ɛ**, in *Fest, Hände*, which is the same as our **e** in *pet*.<sup>1</sup> The sound must not be altered before **r**, as English people are apt to do, making German *Herr* like English *her*.

German **ɛɪ**, as in *säen, mähen*, corresponds with French **ɛ**, though the French sound is more open, and German **ɛɪ**, as in *geh*, with French **e**. Here, as in French, our difficulty arises from the English tendency to turn long vowels into diphthongs. We can obtain a sound sufficiently near to the open **ɛɪ** by omitting the final sound of English *bear*, and the close **ɛɪ**, by omitting the **i** sound at the end of *obey*.<sup>2</sup> German *Reh* is not = English *ray*.

The close German **ɛɪ** in *sehr schwer*, will be found “sehr schwer,” *i.e.*, very difficult, because **r** follows, and this combination is contrary to our English habits.

§ 253. **The Close Front Vowels** **ɪɪ, i**.—The short German **i** in *Sinn*, being = English **i** in *pit*, will be found very easy, except in the position where all German vowels are more or less difficult, *i.e.*, before **r**, as in *Hirt*; and the difference between the long German **ɪɪ** in *ihn* and English **ɪɪ** in *feet* is not very great. It is that English **ɪɪ** begins with a more open sound and gradually becomes closer, whilst German **ɪɪ** is equally close throughout.

Observe that though German **ɪɪ** is shortened in unaccented open syllables, its quality is not altered. So *direkt* differs from

<sup>1</sup> As Prof. Rippmann points out, both are really neither **ɛ** nor **e**, but “middle *e*.” In German the phonetic symbol **ɛ** is preferred, to distinguish this sound from close (long) **e** in *Reh*, which does not exist in English.

<sup>2</sup> But the first element of English **ei** is decidedly more open. Most English learners will hit the close **ɛɪ** sound if they attempt to pronounce the first element of English **ei** in *obey*, and English **ɪɪ** in *be*, simultaneously. It will then also be easier to omit the second element of **ei**. Cp. also p. 135, note 2.—ED.

English *direct*, the *i* being pronounced like our short unaccented *i* in the first syllable of *eternal*.

The symbol *ie* for short *i*, as in *vierzehn*, is very rarely used.

### BACK-ROUND VOWELS

§ 254. **The Back-round Vowels** *o:*, *ɔ*, as in *Sohn*, *Sonne*.—Both of these require attention. The long *o:* must not close with a sound of *u*, like English *ou* in *bowl*, but must be kept unchanged to the end, and it is not quite like the first part of our English *ou*, but apparently identical with French *o* in *drôle*. See § 211.

The short *ɔ* is very decidedly more close than English *ɔ* in *pot*; it is nearer to French *ɔ* in *homme*, but a little closer than the French *ɔ*, and it has not, like French *ɔ*, a leaning towards the front-round *œ* in *peur*, but is clearer, and more distinctly a back vowel.

Both *o:* and *ɔ* must be clearly pronounced before *r*, *e.g.*, in *Rohr*, *fort*. The long *o:* is peculiarly difficult in this position. How distressed my excellent German mistress was, to be sure, at the ineffectual attempts of her pupils to pronounce her name, *Frau Flohr*! The pronunciations were many and various, but it was most frequently pronounced like English *flaw*.

The symbol *oo* for long *o:* is very rare.

§ 255. **The Close Back-round Vowels** *u:*, *u*, as in *Kuh*, *dumm*. These are not difficult, the short *u* being the same as English *u* in *put*, and the long *u:* like English *u:* in *pool*. But the long German *u:* is close and unaltered throughout, whilst English *u:* begins with a more open sound and is gradually closed.

### FRONT-ROUND VOWELS

§ 256. **The Front-round Vowels** *ø:*, *œ*, as in *Söhne*, *können*. These have no equivalent in English, being quite distinct from English *æ:* in *burn*, which comes nearest to them



in sound. The long øː is the same as French ø in *peu*, except in the matter of length, for French ø may be short, as indeed it is in *peu*.

The short œ is more like French œ in *peur*, but it is somewhat closer, and is always short, whilst French œ may be long, as it is in *peur*.

The symbol øh for øː is rare.

§ 257. **The Close Front-round Vowels yː, y**, as in *kühh, dünn*. These also are missing in English, but yː is = French y in *pu*, except that it is always long, while French y may be short, and is so in the word *pu*.

The short y is decidedly more open than the long yː, but this will not be difficult for English students, as we are accustomed to make our short vowels more open than the corresponding long ones.

## UNACCENTED VOWELS

§ 258. **Unaccented ə in Gabe.**—This mixed vowel is the natural vowel of German, *i.e.*, the vowel uttered by Germans when they simply emit the voice without any attempt to modify it. It is not identical either with the English natural vowel, unaccented ə in *villa*, nor the French natural vowel ə in *le*, but it approaches very nearly to our unaccented ə. According to Dr. Sweet, the difference is that German unaccented ə is narrow, whilst English ə is wide. It appears to me that the German natural vowel is also somewhat closer than the English, as is generally the case with the narrow vowels when compared with the corresponding wide ones. It differs from French ə in *le* in not being rounded.<sup>1</sup>

Pronounce German unaccented ə somewhat like *a* in *villa* or *e* in *silver*, not like *y* in *silly*; and take care not to add *r*

<sup>1</sup> It is certainly neither narrow nor close in my pronunciation. It has more of the front *e* element (English *e* in *bet*) than English ə in *villa*, and differs from French ə in *le* as stated in the text.—ED.

when a vowel follows in the next word. English people are apt to do this, just as they often say in English, *ði ai'di:rər əv it*, but this is a very bad fault.

§ 259. **Other Unaccented Vowels.**—The other German vowels are not liable to change their sound when unaccented ; and as English unaccented vowels are usually reduced to the obscure sound of *ə* in *villa*, special pains must be taken to pronounce them clearly in German.

Attend particularly to unaccented *ə*, *o*, and *u*, and do not make the last syllables of *Anna*, *Jacob*, *Doktor*, *Fokus* like those of English *Anna*, *Jacob*, *doctor*, *focus*.<sup>1</sup>

### DIPHTHONGS

§ 260. There are in German three diphthongs, in all of which the stress is upon the first element. They are as follows :—

	Symbols.	Examples.
<b>ai</b>	<i>ei, ai</i>	<i>Ei, Mai.</i>
<b>au</b>	<i>au</i>	<i>Au.</i>
<b>oy or oi</b>	<i>eu, äu</i>	<i>Heu, gläubig [gloybiç].</i>

These diphthongs are almost the same as the English *ai*, *au*, *oi*, in *time*, *laud*, *noise*. The points of difference to be observed are :—

(1) In *ai* and *au* the first element is clearer. Make it like *a* in German *Mann*.

(2) In *oy* the first element is closer, just as German *o* in *Sonne* is much closer than English *o* in *pot*. And the first element is never lengthened as it sometimes is in English, *e.g.* in *oil*.<sup>2</sup>

<sup>1</sup> Unaccented *i* preceding another vowel is reduced to a semi-vowel, and is denoted here by *ĩ*; *e.g.*, *Familie* [*fa'mi:liə*]. It differs from *j* in having no consonantal friction. In conversational German, *j* is often substituted for *ĩ*. <sup>2</sup> The second element is rounded (= *y*) in the "best" German, but is indeed very frequently *i*, as in English *oi*.—ED.

## NASAL VOWELS

§ 261. These are identical with the French nasal vowels, see § 215, and occur only in French loan words. We can use the symbols  $\tilde{a}$ ,  $\tilde{e}$ ,  $\tilde{o}$ ,  $\tilde{œ}$ , to represent them.

Germans are careful to distinguish between  $\tilde{a}$  and  $\tilde{o}$ , whilst most English people pronounce them both alike, as  $\tilde{o}$ .

The nasal vowels are always long in German. In French they may be long or short.

In North Germany the nasal vowels are often omitted, and  $\text{a}\eta$  or  $\text{o}\eta$  may be heard instead of the French nasal  $\tilde{o}$  or  $\tilde{a}$ , etc. But this is not worthy of imitation.

## X

## GERMAN SYNTHESIS

VOWELS FOLLOWED BY *r*

§ 262. As already observed, all the German vowels are difficult to English students when they come before *r*, especially the long *eɪ* and *oɪ*, as in *schwer*, *Ohr*. Care must be taken not to alter the sound in any way, as we are apt to do in English, where we allow the preceding vowel to become a diphthong, as in *pare*, *peer*, *pore*, *poor* (cp. *pale*, *peel*, *pole*, *pool*), or to become a mixed, instead of a clear front or back, vowel, as in *fern*, *fir*, *fur*, *word*<sup>1</sup> (cp. *fell*, *fill*, *full*, *folly*).

It will be found useful to practise all the vowels in succession, by pronouncing aloud the examples given below. The *r* must be slightly trilled in every case.

<i>ɑɪ</i> <i>paar</i>	<i>eɪ</i> <i>Pferd</i>	<i>øɪ</i> <i>hören</i>	<i>i</i> <i>irren</i>
„ <i>Art</i>	„ <i>Schwert</i>	„ <i>hört</i>	<i>ɔ</i> <i>fort</i>
„ <i>zart</i>	<i>iɪ</i> <i>mir</i>	<i>yɪ</i> <i>für</i>	„ <i>Vorteil</i>
<i>ɛɪ</i> <i>Bär</i>	„ <i>dir</i>	„ <i>spüren</i>	<i>u</i> <i>Urteil</i>
„ <i>Ähre</i>	„ <i>ihr</i>	<i>ɑ</i> <i>hart</i>	„ <i>durch</i>
<i>eɪ</i> <i>Ehre</i>	<i>oɪ</i> <i>Ohr</i>	„ <i>warten</i>	„ <i>Furcht</i>
„ <i>Erde</i>	„ <i>Moor</i>	<i>ɛ</i> <i>Herr</i>	<i>œ</i> <i>Mörder</i>
„ <i>erst</i>	<i>uɪ</i> <i>Uhr</i>	„ <i>Herz</i>	<i>y</i> <i>Bürde</i>
„ <i>werden</i>	„ <i>nur</i>	<i>i</i> <i>Hirt</i>	<i>ə</i> <i>Mutter</i>

§ 263. Diphthongs and Triphthongs followed by *r*.—We have observed how, in English, diphthongs followed by

<sup>1</sup> The *øɪ* in *word* represents an earlier *u* sound.—ED.

*r* are converted into triphthongs, e.g., in *ire*, *our*, *employer* [aiə(r), auə(r), im'plɔiə(r)], § 106, 108.4. In German also we observe the same triphthongs occurring before final *r*, e.g., *Eier* ['aiər], *Schleier* [ʃlaiər], *sauer* [zauər], *Trauer* [trauər], *Feuer* [fɔyər], *teuer* [tɔyər]. But in such cases the third element of the triphthong is always written as *e*.

We find, however, that when derivative or inflectional endings are added to words ending in *auər* or *ɔyər*, the *e* disappears, and the *r* follows immediately after the diphthong, as in *saures*, *traurig*, *feurig*, *teures*. Cp. also *eirund* ['airunt]. When this is the case, be careful to pass at once from the diphthong to the *r*.

### QUANTITY

§ 264. In German, as in English, the difference between long and short vowels is generally clearly marked, though long vowels are sometimes reduced to half-long. But in some respects the rules for quantity differ from ours, so that they need to be studied. The rules for the length of the vowels are as follows:—

(1) Vowels are long at the end of words, whether they are accented or not. Exx.:—*da*, *Emma*, *Athene* ['a'terne:], *Salomo*, *Kakadu*, the only exceptions being the final vowel *e* = *ə*, and the words *na*, *da*, *ja* (interjections).

(2) They are long (*a*) before a single consonant, i.e., before one which is written as single in the ordinary spelling, for when a double symbol follows, as in *dünn*, *fett*, *Wolle*, the vowel is short, or (*b*) before a combination which can begin a syllable. Exx.:—*Tat*, *schwer*, *Mitra*. Observe that in such cases the syllables either are open (*a*), or become open if a vowel follows (*b*), as in *Ta-ten*, *schwe-re*.

(3) They are seldom long before combinations of consonants which cannot begin a syllable. In this case the syllable remains closed when another syllable is added. Exx. of long vowels before such combinations are:—*Mond*, *Magd*, *zart*, *Krebs*, *Pferd*; *Mon-de*, etc.

(4) In compound words, vowels which have a secondary accent are not shortened in consequence. Exx. :—*Vorliebe*, *ausgeben*, *Abart*, *Abzug*.

(5) In unaccented open syllables, long vowels become half-long or even short, as *i* in *Militär* and *e* in *Sekretär*.

In German spelling the short vowels are often indicated by doubling the consonant which follows, as in *satt*, *füllen*, and the long ones by adding *h*, or doubling the vowel, or by some other device, as in *Mehl*, *fühlen*, *Saat*, *dieser*.

§ 265. **Mistakes to be avoided.**—It may be useful to guard against those mistakes in the quantity of the vowels to which English people are especially liable.

(1) Do not make the long vowels half-long when a voiceless consonant follows because this is the rule in English. German vowels in such a case retain their full length. The vowels and diphthongs are half-long in English *graced*, *note*, *goose*, *ice*, *out*, but fully long in German *gehst*, *Not*, *Gruss*, *Eis*, *laut*.

(2) In compound words be careful to make the vowel with the secondary accent long. See exx. above.

(3) Make even unaccented vowels long if they happen to be final. See exx. above.

(4) Do not lengthen a short vowel because *r* follows, though it is difficult for English people to avoid this when the *r* is followed by another consonant, or final, as in *warten*, *Bart*, *zart*, *hart*, *Hirt*, *Herr*, *Herz*, *Erbe*, *Urne*.

(5) When a long vowel is shortened to half-long, because it is not accented, do not on that account alter its quality and make it more open. The *i* in *Militär* should be pronounced like English *i*(*ɪ*) in *eternal* [*i*(*ɪ*)'tɜ:nəl], and *e* in *Sekretär* nearly like English *ei* in *chaotic* [*kei*'ɒtɪk], but closer, and without the slight sound of *i* heard in English.

§ 266. **Length of Consonants.**—The consonants in German are never lengthened, except in compound words, such as *mitteilen*, *Packkorb*, *Tauffeier*, *Still-leben*, and even in such cases they are commonly short in conversational German.



English people must guard against lengthening the consonants after short vowels, as we habitually do in English. They should practise them in this position, pronouncing them as quickly and sharply as possible, e.g., in *Sinn*, *Mann*, *Lamm*, contrasted with English *thin*, *man*, *lamb*.

## ACCENT

§ 267. The accentuation of German words and sentences is almost identical with the accentuation of English, and does not present much difficulty. The principal rules are as follows :—

(1) The stem syllable, being the most significant, bears the principal accent. This rule is almost universal in words not borrowed from foreign languages. The chief exceptions are that the particles, in some compound words, take the principal accent. Exx. :—*Antwort*, *unwohl*, *Ursache*, *ausgeben*, in each of which the first syllable is accented.

(2) The weaker syllables all have a slight stress, unless they have one of the vowels *ə* or *ɪ*. English people should note this, and pronounce the unaccented vowels clearly, not making them obscure, as we are apt to do in English.

(3) In German, as in English, the accent may be shifted when two words are contrasted, as in *zérgehen*, *nicht vérgen*.

The rules for accenting sentences are the same as in English, but these deviations should be noted :—

(a) A great number of words receive the accent. Compare *das Búch*, *wélches er mir gáb* and *the bók which he gáve me*, where the German has three accents and the English only two.<sup>1</sup>

(b) Verbal forms following the object must not be strongly accented in such clauses as the following : *einen Bríef schreiben*, *einen Bríef geschriebeu haben*, *wenn ich einen Bríef schreibe*.

As in English, the accent may be shifted so as to emphasize any word in the sentence to which the speaker wishes to draw special attention. In *gib mir das Buch her*, the stress might

<sup>1</sup> The accent on *welches* is, however, much weaker than those on *Buch* and *gab*.—ED.

therefore be laid at pleasure (*a*) upon *Buch* and *her*, which would be the regular accentuation, or (*b*) on *mir*, or (*c*) on *das*.

Some words, when unaccented, have weak forms, but the cases are not nearly so numerous as in English. Exx., *er*, 'er, 'er, ər; *der*, deir, dər, dər. And in conversation *er* is sometimes weakened to ɾ (syllabic), and *der* in like manner to dɾ with syllabic ɾ.

### INTONATION

§ 268. Little need be said concerning intonation in German, for it follows the same laws as in English.<sup>1</sup> The chief point of difference seems to be one which is very noticeable in the exclamation *so!* It is amusing to English people to observe the variety of feelings which can be expressed in German by this one little monosyllable, by varying its intonation, and as it were singing a little tune upon it. Prof. Viëtor observes that when monosyllables such as *ja*, *so*, *wie*, are used to represent a whole sentence, all the intonation of that sentence may be given in a single syllable.

### SYLLABLE DIVISION

§ 269. Germans divide their syllables in the same way as the English, as far as speech is concerned, but when a consonant belongs equally to the syllables before and after, as in *leidend*, and yet an artificial division must be made, they divide thus:—*lei-dend*, whilst in similar cases we divide as follows:—*lead-ing*.

<sup>1</sup> This statement is, of course, to be taken *cum grano salis*. The laws are indeed the same, but that there are characteristic differences in detail becomes at once apparent in pathetic delivery.—ED.

## XI

### SYMBOLIZATION OF GERMAN SOUNDS

#### SYMBOLS USED FOR THE CONSONANTS

§ 270. The use of some of the consonant symbols has been shown already (§ 237), but a few more explanations are needed (1) to account for some variety in the symbols used for the same sounds ; (2) to help students to determine what sound is expressed by a doubtful symbol ; and (3) to guard against some common mistakes.

§ 271. **Doubled Letters**, and the combinations *ck*, *tz*, serve to indicate that the preceding vowel is short, as in *fett*, *Lamm*, *Mann*, *voll*, *Narr*, *Schiff*, *dick*, *Satz*.

The distinction between the doubled letter *ss* (ſſ) and the symbol *fs* (ß), which is not reckoned as a double letter, is not usually shown when German is printed in Roman characters, *ss* being used for both.<sup>1</sup> We find long vowels before *fs* when that symbol is retained in the inflected forms of the word, *e.g.*, in *Fufs*, pl. *Füfse*. But as *fs* is regularly substituted for *ss* at the end of words, we meet with *fs* after short vowels also, *e.g.*, in *Nufs*, a “nut.” In these cases the inflected forms of the word are written with *ss*, thus :—pl. *Nüsse*.

§ 272. *b*, *d*, *g*, **used for Voiceless Sounds**.—We have already observed that at the end of a word these are used for **p**, **t**,

<sup>1</sup> The official Prussian school spelling prescribes the use of the ligature resembling the Greek letter  $\beta$  for  $\beta$  in Roman type, only allowing *SZ*, *sz*, when capitals or small capitals are employed. Most printing offices now comply with this rule.—ED.

and **ç** or **x**.<sup>1</sup> Note that *g* = **ç**<sup>1</sup> after a front vowel or a consonant, as in *Sieg*, *Berg*, and **x**<sup>1</sup> after a back vowel, as in *Tag*, *zog*.

These letters are also reckoned final and pronounced as hard sounds whenever they are not initial, and are followed by a liquid not belonging to the stem, or by any other consonant.

So *b* is pronounced **p** in *liebt*, *üblich*, *d* stands for **t** in *handlich*, and *g* for **ç**<sup>1</sup> in *regsam*, and for **x**<sup>1</sup> in *Wagnis*.

But in *übler*, as the *l* belongs to the stem, *b* is not pronounced **p**, but **b**.

§ 273. The rest of the doubtful symbols, arranged alphabetically, are:—

*c.*

1. = **ts** before front vowels, as in *Cis* [**tsis**].<sup>2</sup>
2. = **k** in other cases, as in *Clique* [**klikə**].<sup>2</sup>

*cc.*

1. = **kts** before front vowels, as in *Accent* [**ak'tsɛnt**].<sup>3</sup>
2. = **k** before back vowels, as in *Accord* [**a'kɔrt**].<sup>3</sup>

*ch.*

1. = **ç** after front vowels and consonants, as in *ich*, *solch*, and always in the ending *chen*, as in *Mamachen*.

Also initial in *Chemie*, *China*, and some other foreign words.

2. = **ch** after back vowels, as in *ach*.

3. = **k** when followed by radical *s*, as in *Fuchs*, *sechs*, etc.

Also in *Chor*, *Chronik*, and a few other foreign words.

4. = **j** in *Chance*, *Chef*, and some other words borrowed from French.

*g.*

1. = **g**, initial, and when beginning the primarily accented syllable in foreign words, as in *gut*, *regieren*.

<sup>1</sup> Or **k** (stage pronunciation) instead of **ç** or **x**. <sup>2</sup> In most words *c* has been replaced by *z* and *k* respectively in the official school spelling; e.g., *Offizier*, *Kognak*. <sup>3</sup> Instead of *cc*, in the official spelling *kz* and *kk* have been introduced; e.g., *Akzent*, *Akkord*.—ED.

2. = **j**,<sup>1</sup> medial after front vowels and consonants, as in *Siege*, *Berge regnen*.

3. = **g**,<sup>1</sup> medial, after back vowels, as in *Tage*, *zogen*.

4. = **ʒ**, initial and medial, in some loan words, as in *arrangieren*, *Genie*.

5. = **ç**,<sup>2</sup> final, after front vowels and consonants, as in *Sieg*, *Berg*, *regsam*.

6. = **x**,<sup>2</sup> final, after back vowels, as in *Tag*, *zog*, *Wagnis*.

#### *h.*

Pronounced **h**, or used as part of a digraph, such as *ah*, *eh*, *ch*, *th*, or of the trigraph *sch*.

#### *i.*

Pronounced **ī**, and in conversation frequently **j**, in an unaccented position, if followed by a vowel; e.g., *Familie* [**f**amīliə], *Spanien* [**ʃ**pa:nīən].

#### *j.*

1. = **j**, as in *ja*.

2. = **ʒ** in some loan words, e.g., *Jalousie*, *Journal* [**ʒ**ur'na:l].

#### *n.*

1. = **n**, as in *nie*, *an*.

2. = **ŋ** before **k**, as in *sinken*, *Dank*.

3. In French loan words in **ā**, **ã**, etc., to show that the preceding vowel is nasal.

See also under *ng*.

#### *ng.*

Pronounced as a single sound, **ŋ**, as in *singen*, *lang*. Rarely **ŋg** in foreign words, e.g., *Kongo*.

#### *s.*

1. = **z**, initial before vowels, and medial, as in *so*, *Rose*, *Basler*.

2. = **s**, initial before consonants, and final, as in *Skizze*, *Hals*, *ist*.

<sup>1</sup> Or **g** (stage pronunciation).    <sup>2</sup> Or **k** (stage pronunciation).—ED.

3. = *ʃ*, initial in the combinations *sp* and *st*, and so also when preceded by German prefixes, as in *sprechen*, *stehen*, *besprechen*, *verstehen*.

*t*.

1. = *t*, as in *Tau*, *warten*, *mit*.

2. = *ts* in words originally Latin, before unaccented *i* followed by an accented vowel, as in *Nation*, *Patient*.

*th*.

Always pronounced *t*. In German names it occurs by transposition to show that the vowel next to it is long, as in *-thal* for “-tahl,” e.g., *Joachimsthal*, cp. *Zahl*.<sup>1</sup>

*v*.

After *g* pronounced *v*, or by many persons as a simple lip continuant (= *v*).

#### SYMBOLS USED FOR THE VOWELS

§ 274. The symbols commonly used to represent the German vowels are shown in § 248. It will be seen there that the symbols *a*, *ä*, *e*, *i*, *o*, *u*, *ö*, *ü*, *ie*, may be used to represent long or short vowels, and that *e* has three values, namely long *eː* in *schwer*, short *ɛ* in *fest*, and unaccented *ə* in *Gabe*.

I propose to give here only the general rules for determining the value of these symbols. A full statement of the rules and exceptions will be found in Viëtor's *German Pronunciation*.

The symbols *a*, *ä*, *e*, *i*, *o*, *u*, *ö*, *ü*, are used to represent long vowels when they occur (1) in open syllables, that is, when they are not followed by a consonant in the same syllable, and (2) when, in a final syllable of an inflective word, they are

<sup>1</sup> The simple word *Tal*, “valley,” is now spelt with *t* only, which has been adopted also in the official school spelling of local names (e.g., *Joachimstal*).—ED.



followed by one consonant only.<sup>1</sup> In other cases they are short. Exx. :—

<i>a</i>	<i>laden</i> [a:]	<i>war</i> [a:]	<i>warten</i> [a]
<i>ä</i>	<i>säen</i> [ɛ:]	<i>Bär</i> [ɛ:]	<i>Hände</i> [ɛ]
<i>e</i>	<i>Rede</i> [e:]	<i>schwer</i> [e:]	<i>fest</i> [ɛ]
<i>i</i>	<i>Igel</i> [i:]	<i>mir</i> [i:]	<i>Kiste</i> [i]
<i>o</i>	<i>Rose</i> [o:]	<i>Gebot</i> [o:]	<i>komm</i> [ɔ]
<i>u</i>	<i>rufen</i> [u:]	<i>gut</i> [u:]	<i>Mutter</i> [u]
<i>ö</i>	<i>öde</i> [ø:]	<i>schön</i> [ø:]	<i>Mörder</i> [œ]
<i>ü</i>	<i>müde</i> [y:]	<i>für</i> [y:]	<i>Hütte</i> [y]

*e* stands for unaccented *ə* in the unaccented prefixes *be* and *ge*, and in the unaccented derivative or inflectional suffixes *e*, *el*, *em*, *en*, *end*, *er*, *ern*, *es*, *est*, *et*, as in *habe*, *Vogel*, *Atem*, *lieben*, *rasend*, *Vater*, *eisern*, *alles*, *leidet*.

*e* has the same sound in *der*, *dem*, *den*, *des*, *es*, when they are unaccented.

*ie* stands for short *i* in *Viertel*, *vierzehn*, *vierzig*. In other cases it represents long *i:*, as in *sie*, *Liebe*.

<sup>1</sup> Also in words that cannot be inflected, if the final single consonant is *r*; e.g., *mir*.—ED.



READING LESSONS  
AND  
EXERCISES



## READING LESSONS AND EXERCISES

ri:diŋ lesnz<sup>1</sup>

### I

*Nine Consonants with e, i, ə, u*

et	it	ən	pət	kid	gud	big	men
eb	in	pet	put	kəd	nuk	bəg	kiŋ
eg	əd	pit	bed	kud	kuk	təm	gəŋ

### II

*Consonants to ð*

il	rək	wet	fil	piθ	θik
if	ruk	θin	ful	wið	lək
əv	men	ðen	bul	fit	luk
rek	wen	ðem	def	fut	pul
rik	met	fel	giv	wud	wul

### III

*Remaining Consonants*

iz	wəz	ʃud	jel	tʃik	etʃ	ritʃ
ðis	wəʃ	ʃuk	hiz	huk	edʒ	hedʒ
pus	diʃ	jes	his	dʒən	mitʃ	lədʒ
sez	puʃ	jet	tʃin	dʒim	witʃ	puʃ

<sup>1</sup> See *Introduction to Phonetics*, § 180.

## IV

*Remaining Short Accented Vowels—ʌ, æ*

ʌp	æz	kʌp	ræg	dʌv	ræʃ	mædʒ
ʌs	æʃ	kæp	θʌm	hæv	puʃ	ɡʌʃ
æt	bʌk	bʌd	ðæn	ðʌs	mʌtʃ	buʃ
æd	bæk	bæd	sʌŋ	pus	mætʃ	dʌl
æm	buk	rʌɡ	sæŋ	rʌʃ	dʒʌdʒ	pul

## V

*Unaccented Vowels—ə, and ending ə(r)*

əmid	əbæʃ	vilə	dələ(r)	kələ(r)
əbæk	ətætʃ	belə	milə(r)	mənə(r)
ətæk	əmæs	ənə	rʌdə(r)	ɪnətə(r)
əmʌŋ	əmis	hənə	ɡənə(r)	mʌðə(r)
əbʌv	əhed	kələ(r)	fulə(r)	sʌmə(r)

## VI

*Weak Words. Unaccented i and o*

ə	ðæt	ði ɔrɪndʒ	pri'tend
ən	tu (to)	ðə nʌts	si'lekt
ənd	tu: (two, too)	pʌti	pro'tekt
ði	ə mæn	fəli	windo
ðə	ən ɔks	fuli	fəlo
ðet	pen ənd ɪŋk	ri'zɪst	fəlo-ɪŋ

## VII

*Long Vowels—ɑ:, ei<sup>1</sup>, i:, ɔ:, ou<sup>1</sup>, u:*

pɑ:m	ðei	hi:	pəʊz	nou	hu:
kɑ:m	o'bei	mi:	pəʊt	gou	du:
bɑ:n	peil	si:	lə:	sou	ʃu:
kɑ:t	peis	fi:l	drə:	boul	ru:d
ɑ:(r)	eit	pi:s	fə:(r)	bout	ru:l
fɑ:(r)	geit	məʃi:n	nə:(r)	kout	buit

<sup>1</sup> Rather diphthongs.—ED.



VIII

*Long Vowels—æ:, ε:*

bæ:n	fæ:ri	fai:ðə(r)	ri'pæ:riŋ	ri'kø:s
tə:n	hæ:ri	ma:tə(r)	dis'pæ:riŋ	pø:ʃən
dø:t	mæ:ri	ri'gæ:d	deizi	mouiŋ
hø:t	dæ:riŋ	bəzə:(r)	steiʃən	mouʃən
wø:d	wæ:riŋ	ri'tə:n	pi:sful	ru:lə(r)
pø:ʃən	tæ:riŋ	di'zø:v	di'si:v	tru:θful

IX

*Diphthongs—ai, au, oi, ju:*

baid	praiiŋ	hau	dʒəin	dʒəiŋ	nju:
bait	flaiiŋ	nau	tʃəis	kləiŋ	fju:
krai	haus	bauŋ	bəi	dju:k	ju:'ni:k
flai	maus	əlauŋ	dʒəi	dju:ti	ju:'nait

X

*Diphthongs—εiə, iə, əiə, uə*

wεiə(r)	ðεiə(r)	ri:ə(r)	dəiə(r)	həiə(r)
pεiə(r)	hεiə(r)	fi:əz	məiə(r)	pu:ə(r)
Λεiə(r)	i:ə(r)	si:ə(r)	rə:əz	tu:əz
εiə(r)	pi:ə(r)	hi:ə(r)	sə:əz	du:ə(r)
tεiəz	ti:əz	əiə(r) <sup>1</sup> ( <i>oar, ore</i> )	wəiə(r)	mu:ə(r)
dεiəz	di:ə(r)	əi(r) <sup>2</sup> ( <i>or</i> )	fəiə(r) <sup>1</sup> ( <i>four, fore</i> )	wu:ə(r)
kεiəz	mi:ə(r)	pəiə(r)	fəi(r) <sup>2</sup> ( <i>for</i> )	ʃu:ə(r)
rεiə(r)	ni:ə(r)	təiə(r)	nəi(r) ( <i>nor</i> )	bru:ə(r)

<sup>1, 2</sup> A possible distinction, but not common.—*W.R.*

## ri:diŋ lesnʒ—prouz

### I

#### ðə fəks ɛnd ðə gout

ə fəks hæd fə:lən<sup>1</sup> intu ə wel, ɛnd hæd bi:n kə:stiŋ əbaut fə:r ə lɔŋ taim hau hi: ʃud get aut əgein<sup>2</sup>; mən æt lɛŋθ ə gout keim tu ðə pleis, ɛnd wɔntiŋ tu driŋk, aɪst<sup>a</sup> renəd mɛðə(r) ðə wɔ:tə(r) wɔz gud, ɛnd if ðeɪə(r) wɔz plenti ɔv it. ðə fəks, di'sembliŋ ðə ri:əl deindʒər<sup>b</sup> ɔv hiz keis, ri'plaid, "kʌm daun, mai frend; ðə wɔ:tər iz sou gud ðət ai kænət driŋk ɛnʌf<sup>3</sup> ɔv it, ɛnd sou əbʌndənt<sup>c</sup> ðət it kænət bi: ig'zə:stid." ɛpən ðis ðə gout, wiðaut eni mə:ər ədu:, lept in; mən ðə fəks, teikiŋ ədvɑ:ntidʒ ɔv hiz frendz hə:nz, æz nimbli lept aut; ɛnd ku:lli ri'mɑ:kt tu ðə pu:ə(r) di'lju:did<sup>d</sup> gout, "if ju: hæd hɑ:f æz mʌtʃ breinz æz ju: hæv bi:əd, ju: wud hæv lukt bi'fə:ə(r) ju: lept."

### II

#### ðə maizə(r)

ə maizə(r), tu meik ʃu:ər ɔv hiz prɒpəti, sould ɔ:l ðət hi: hæd ɛnd kɛnvə:tid it intu ə greit lʌmp ɔv gould, mɪtʃ hi: hid in ə houl in ðə graund, ɛnd went kɛntɪnju:əli tu vizit ɛnd in'spekt it. ðis rauzd ðə kju:əri'ɔ:siti ɔv wʌn ɔv hiz wɜ:k-mən, hu:, səspektiŋ ðət ðeɪə(r) wɔz ə treʒə(r), mən hiz mɑ:stəz bæk wɔz tə:nd, went tu ðə spɒt, ɛnd stoul it əwei. mən ðə maizə(r) ri'tə:nd, ɛnd faund ðə pleis ɛmti, hi: wept, ɛnd tə:ə(r) hiz heɪə(r). bʌt ə neibə(r) hu: sɔ: him in ðis

Alternative forms:—<sup>1</sup> fə:lɪŋ. (Before a vowel?—*W.R.*) <sup>2</sup> əgein.  
<sup>3</sup> i'ʌf.—*L.S.* Also:—<sup>a</sup> aɪskt. <sup>b</sup> deindʒər. <sup>c</sup> əbʌndənt. <sup>d</sup> di'lju:did.  
—*W.R.*

iks'trævəgənt gri:f, ənd ləɪnt ðə kəɪz əv it, sed, "fret jə'self<sup>1</sup> nou ləŋgə(r), bət teɪk ə stoun ənd put it in ðə seɪm pleɪs, ənd θɪŋk ðət it ɪz jə:(r) lʌmp əv gould; fəɪr æz ju: nevə(r) ment tu ju:z it, ðə wʌn wɪl du: ju: æz mʌtʃ gud æz ði ʌðə(r)."

ðə wə:θ əv mʌni ɪz nɒt in ɪts pə'zeʃən<sup>2</sup>, bət in ɪts ju:s.

### III

#### ðə kək ənd ðə dʒu:ɪl<sup>a</sup>

æz ə kək wəz skrætʃɪŋ ʌp ðə strəɪ in ə faɪm-jɑ:d, in sə:tʃ əv fu:ld fə:(r) ðə henz, hi: hit əpən ə dʒu:ɪl ðət baɪ sʌm tʃeɪns hæd faʊnd ɪts wei ðeɪə(r). "hau!" sed hi:, "ju: aɪr ə veri faɪn θɪŋ, nou daʊt, tu ðəuz hu: praɪz ju:; bət gɪv mi: ə baɪli-kəɪn bɪ'fə:ər əɪl ðə pəɪlz in ðə wə:ld."

ðə kək wəz ə sensɪbəl kək: bət ðeɪə aɪ(r) meni sɪli pi:pəl hu: dɪs'paɪz mət ɪz preʃəs ʌnli bɪ'kəz<sup>3</sup> ðeɪ kænət ʌndə'stænd ɪt.

### IV

#### ðə kræb ənd hə:(r) mʌðə(r)

sed ən ould kræb tu ə jʌŋ wʌn, "maɪ du: ju: wə:k sou krukɪd, tʃaɪld? wə:k streɪt!"

"mʌðə(r)," sed ðə jʌŋ kræb, "ʃou mi: ðə wei, wɪl ju:? ənd mæn aɪ si: ju: teɪkɪŋ ə streɪt kə:s, aɪ wɪl traɪ ənd fəlo<sup>b</sup>."

ɪg'zɑ:mpl<sup>4</sup> ɪz betə(r) ðæn prɪsept.

### V

#### ðə mɪlə(r), hɪz sʌn, ənd ðeɪə aɪs

ə mɪlə ənd hɪz sʌn wə:(r) draɪvɪŋ ðeɪə aɪs tu ə neɪbərɪŋ fə:(r) tu sel hɪm. ðeɪ hæd nɒt gən<sup>5</sup> fə:(r) mæn ðeɪ met wɪð

Alternative forms:—<sup>1</sup> jəsɛlf. (Also:—juə-, jə'self.—*W.R.*)  
<sup>2</sup> pəzeʃən. <sup>3</sup> bɪ'kəɪz. <sup>4</sup> ɪg'zɑ:mpl. <sup>5</sup> gən. (In standard English neither ə: nor ə, but ə.—*W.R.*)—*L.S.* Also:—<sup>a</sup> dʒu:əl.—*W.R.*

<sup>b</sup> Prof. Rippmann writes -ou for -o (so always).—*ED.*

ə tru:p əv gæ:lz ri'te:niŋ frəm ðə taun, tɔ:kiŋ ənd la:fiŋ. "luk ðe:ə(r)!" kraid wən əv ðem; "did ju: evə(r) si: sətʃ fu:lz, tu bi: trədʒiŋ ələŋ ðə roud ən fut, mən ðei mait bi: raidiŋ!" ði ould mæn, hi:əriŋ ðis, kwaiətli bæd hiz sən get ən ði a:s, ənd wɔ:kt ələŋ merili bai ðə said əv him prezəntli<sup>a</sup> ðei keim ʌp tu ə gru:p əv ould men in ə:nist di'beit. "ðe:ə(r)!" sed wən əv ðem, "it pru:vz ʌt ai wəz ə-seiŋ. ʌt ri'spekt iz ʃoun tu ould eidʒ in ði:z deiz? du: ju: si: ðæt aidl jʌŋ roug raidiŋ, mail hiz ould fa:ðə(r) hæz tu wɔ:k? —get daun, ju: skeipgreis! ənd let ði ould mæn rest hiz wi:əri limz." əpən ðis ðə fa:ðə(r) meid hiz sən dis'maunt, ənd gət ʌp him'self. in ðis mænə(r) ðei hæd nɒt prə'si:did fa:(r) mən ðei met ə kəmpəni əv wimin ənd tʃildrən. "mai, ju: leizi ould felo!" kraid sevrel<sup>b</sup> tʌŋz æt wəns, "hau kæn ju: raid əpən ðə bi:st, mail ðæt pu:ə(r) litl læd ðe:ə(r) kæn ha:dlɪ ki:p peis bai ðə said əv ju:?" ðə gud-neitʃəd milə(r) stud kərəktid, ənd i'mi:dʒitli<sup>c</sup> tuk ʌp hiz sən bi'haind him.

ðei hæd nau əilmoust ri:tʃt ðə taun. "prei, ənist frend," sed ə taunzmən, "iz ðæt a:s ʒɔ:r oun?" "jes," sez ði ould mæn. "ou! wən wud nɒt hæv θɔ:t sou," sed ði ʌðə(r), "bai ðə wei ju: loud him. mai, ju: tu: feloz<sup>d</sup> a:(r) betər eibl tu kəri ðə pu:ə(r) bi:st ðæn hi: ju:!" "eniθiŋ tu pli:z ju:," sed ði ould mæn; "wi: kæn bat trai." sou, əlaitiŋ wið hiz sən, ðei taid ði a:siz legz tɔ:geðər, ənd bai ðə help əv ə poul in'devəd tu kəri him ən ðe:ə(r) ʃouldəz ouvər ə bridʒ ðæt led tu ðə taun. ðis wəz sou entə'teiniŋ ə sait ðæt ðə pi:pəl ræn aut in kraudz tu la:f æt it; til ði a:s, nɒt laik iŋ ðə nəiz nə:(r) hiz sitju'eɪʃən, kikt əsəndə(r) ðə kə:dz ðæt baund him, ənd, tʌmbliŋ ə:f ðə poul, fel intu ðə rive(r). əpən ðis ði ould mæn, vekst ənd əʃeimd, meid ðə best əv hiz wei houm əgein<sup>1</sup> —kənvinst ðæt bai in'devriŋ<sup>2</sup> tu pli:z evribədi hi: hæd pli:zd noubədi, ənd lə:st<sup>e</sup> hiz a:s intu ðə ba:ʒin.

Alternative forms:—<sup>1</sup> əgen. <sup>2</sup> in'devəriŋ. —L.S. Also:—  
<sup>a</sup> prezntli. <sup>b</sup> sevərəl. <sup>c</sup> i'mi:dʒitli. <sup>d</sup> felouz (u necessary here).  
<sup>e</sup> ləst, —W.R.

## VI

ðə kʌntri meid ənd hə:(r) milk-kæn

ə kʌntri meid wəz wə:kiŋ ələŋ wið ə kæn əv milk əpən hə:(r) hed, mən ʃi: fel intu ðə fəlo-iŋ strein əv ri'flekʃənz. "ðə mʌni fə:(r) ʌitʃ ai ʃæl sel ðis milk wil in'eibl mi: tu in'kri:s mai stək əv egz tu θri: hʌndrəd. ði:z egz, ələuiŋ fə:(r) ʌət mei pruv ædl, ənd ʌət mei bi: dis'trɔid bai və:min, wil prə'dju:s æt li:st tu: hʌndrəd ənd fifti tʃikiŋz. ðə tʃikiŋz wil bi: fit tu kəri tu mʌ:kit dʒʌst æt ðə taim mən poultʃi iz ə:lwi:z<sup>1</sup> di:ə(r); sou ðət bai ðə nju:-jər<sup>2</sup> ai kænət feil əv həviŋ mʌni ənʌf<sup>3</sup> tu pə:tʃis ə nju: gaun. grin—let mi: kənsidə(r)—jes, grin bi'kʌmz mai kəmplekʃən best, ənd grin it ʃæl bi:. in ðis dres ai wil gou tu ðə fə:ə(r), mə:ər ə:l ðə ʒʌŋ feloz<sup>4</sup> wil straiv tu həv mi: fə:r ə pə:tnə(r); bat nou—ai ʃæl ri'fju:z evri wʌn əv ðem, ənd wið ə dis'deɪnful tə:s<sup>4</sup> tə:n frəm ðem." trʌnz'pə:tid<sup>5</sup> wið ðis ai'di:ə, ʃi: kud nət fə:bə:ər<sup>5</sup> æktiŋ wið hə:(r) hed ðə θə:t ðət pə:st in hə:(r) maind; mən daun keim ðə kæn əv milk! ənd ə:l hə:r i'mædʒinəri həpinis vənɪʃt in ə moumənt.

## VII

ðə frəgz ʌ:skiŋ fə:r ə kiŋ

in ðə deiz əv ould, mən ðə frəgz wə:r ə:l æt libəti in ðə leiks, ənd həd groun kwait wi:təri əv fəlo-iŋ evri wʌn hi:z oun di'vaisiz, ðei əsemblɪd wʌn dei təgeðər, ənd wið nou litl klæmə(r) pi'tiʃənd dʒu:pitə(r) tu let ðem həv ə kiŋ tu ki:p ðem in betər ə:də(r), ənd meik ðem li:d hənistə(r) laivz. dʒu:pitə(r), nouiŋ ðə vəniti əv ðe:ə(r) harts, smaild æt ðe:ə(r) ri'kwɛst, ənd θru: daun ə lɔg intu ðə laik, ʌitʃ bai ðə splæʃ ənd kəmouʃən it meid, sent ðə houl kəmənwelθ intu ðə greitist terər ənd əmeizmənt. ðei ʌʌʃt ʌndə(r) ðə wə:tər ənd

Alternative forms:—<sup>1</sup> ə:lwei:z. <sup>2</sup> ji:ər. (I should put this in text. —*W.R.*) <sup>3</sup> i'nʌf. <sup>4</sup> tə:s. (tə:s is getting rare.—*W.R.*) <sup>5</sup> fəbə:ər(r). —*L.S.* Also:—<sup>a</sup> See p. 184, note d. <sup>b</sup> trans.—*W.R.*

intu ðə mæd, ənd ðeɪəd nɒt kʌm wið'in ten li:ps leŋθ əv ðə spɒt mæɪər it lei. æt leŋθ wʌn fræg, bouldə(r) ðæn ðə rest, ventʃəd tu pɒp hiz hed əbʌv ðə wɔ:tə(r), ənd teik ə sə:vei əv ðeɪə(r) nju: kiŋ æt ə ri'spektfʊl distəns. prezəntli, mæn ðei pəi'si:vɪd<sup>1</sup> ðə lɒg lai stɒk-stil, ʌðəz bi'gæn tu swim ʌp tu it ənd əraʊnd it, til bai di'gri:z, grouiŋ bouldər ənd bouldə(r), ðei æt laɪst lept əpən it, ənd tri:tɪd it wið ðə greɪtɪst kəntempt<sup>2</sup>.

di'sætɪsfɑɪd wið sou teɪm ə ru:lə(r), ðei fə:θ'wið pi'tiʃənd<sup>b</sup> dʒu:pɪtər ə sekənd taim fɔ:ɪ ənʌðər ənd mæɪər æktɪv kiŋ. əpən mi:tʃ hi: sent ðem ə stɔ:k, hu: nou su:nər əraɪvɪd əmʌŋ ðem ðæn hi: bi'gæn leiŋ hould əv ðem ənd di'vauəriŋ ðem wʌn bai wʌn æz fɑ:st æz hi: kʊd, ənd it wəz in veɪn ðət ðei in'devəd tu is'keɪp him. ðen ðei sent meɪkjʊri wið ə praɪvɪt mesɪdʒ tu dʒu:pɪtə(r), bi'si:tʃiŋ him ðət hi: wʊd teik pi:ti ən ðem wʌns mæɪə(r); bʌt dʒu:pɪtə(r) ri'plaɪd ðət ðei wə:ɪ ɒnli sʌfəriŋ ðə pʌniʃmənt dʒu: tu ðeɪə(r) fəli, ənd ðət ənʌðə(r) taim ðei wʊd ləɪn tu let wel əloun, ənd nɒt bi: di'sætɪsfɑɪd wið ðeɪə(r) nætʃərəl kəndiʃən.

## VIII

ðə kʌntri maʊs ənd ðə taʊn maʊs

wʌns əpən ə taim ə kʌntri maʊs hu: hæd ə frend in taʊn in'vɑɪtɪd him, fɔ:ɪ ould əkweɪntəns seɪk, tu peɪ him ə vɪzɪt in ðə kʌntri. ði in'vi:teɪʃən bi:ŋ æk'septɪd in dʒu: fə:m, ðə kʌntri maʊs, ðou pleɪn ənd rʌf ənd sʌmʌt fru:ɡəl in hiz neɪtʃə(r), ɒʊpnd hiz ha:t ənd stɔ:ər in ɒnər əv həspi'tæli:ti ənd ən ould frend. ðeɪə(r) wəz nɒt ə keɪəfʊli stəɪd ʌp mə:sl̩ ðət hi: dɪd nɒt brɪŋ fə:θ aut əv hiz laɪdə(r), pi:z ənd bæli, tʃɪ:zpeəriŋz ənd nʌts, həupiŋ bai kwəntɪti tu meɪk ʌp mət hi: fɪ:əd wəz wəntiŋ in kwəlɪti, tu sʃu:t ðə pælət əv hiz deɪnti gest.

ðə taʊn maʊs, kəndi'sendiŋ tu pik ə bit hi:ər ənd ə bit ðeɪə(r), məɪl ðə hoʊst sət nɪbliŋ ə bleɪd əv bæli-strəɪ, æt leŋθ

Alternative forms: —<sup>1</sup> pəsi:vɪd. — *L.S.*  
<sup>b</sup> pi'tiʃnd. — *W.R.*

Also: —<sup>a</sup> kəntemt.



iks'kleimd: "hau iz it, mai gud frend, ðæt ju: kæn in'djuə(r) ðə dálnis əv ðis an'pəliʃt laif? ju: a:(r) liviŋ laik ə toud in ə houl. ju: kənt ri:əli pri'fə:(r) ði:z səlɪtəri rəks ənd wudz tu striits tiimiŋ wið kærɪdʒiz ənd men. ən mai ənə(r), ju: a:(r) weistiŋ jə:(r) taim mizərəbli hi:ə(r). wi: mʌst meik ðə moust əv laif mail it ləists. ə maus, ju: nou, dʌz nət liv fə:(r) evə(r). sou kam wið mi:, ənd ai l<sup>1</sup> ʃou ju: laif ənd ðə taun."

ouvé'pauəd wið satʃ fain wə:dz ənd sou pəliʃt ə mænə(r), ðə kantri maus æ'sentid<sup>2</sup>; ənd ðei set aut tɛgeðər ən ði:ə(r) dʒə:ni tu taun. it wəz leit in ði livniŋ men ðei krept stelθili intu ðə siti, ənd midnait ɛ:ə(r) ðei ri:tʃt ðə greit haus, mɛ:ə(r) ðə taun maus tuk ʌp hiz kwətəz. hi:ə(r) wə:(r) kautʃiz əv krimzən velvit, kə:viŋz in aivəri; evriθiŋ in ʃəit di'noutid welθ ənd ləkʃəri. ən ðə teibl wə:(r) ðə ri'meinz əv ə splendid bæŋkwit, tu prɒ'kju:ə(r) mitʃ əl ðə tʃəisist ʃəps in ðə taun hæd bi:n rænsækt ðə ðei bi'fə:ə(r).

it wəz nau ðə tɛ:n əv ðə kə:tjə(r) tu plei ðə houst; hi: pleisiz hiz kantri frend ən pə:pl, rʌnz tu: ənd frou tu səplai əl hiz wənts, presiz diʃ əpən diʃ ənd deinti əpən deinti, ənd, æz ðou hi: wə:(r) weitiŋ əpən ə kiŋ, teists evri kə:s ɛ:ə(r) hi: ventʃəz tu pleis it bi'fə:ə(r) hiz rʌstik kʌzn. ðə kantri maus, fə:(r) hiz pʌrt, əfekts tu meik him'self kwait æt hɒm, ənd blesiz ðə gud fə:tʃən ðæt hæz rə:t satʃ ə tʃeindʒ in hiz wei əv laif; men, in ðə midst əv hiz in'dʒəimənt, æz hi: iz θiŋkiŋ wið kəntempt<sup>3</sup> əv ðə pu:ə(r) fɛ:ə(r) hi: hæz fə:'seikn<sup>3</sup>, ən ə sʌdn ðə dɔ:ə(r) flaiz oupn, ənd ə pʌti əv revləz, ri'təiniŋ frəm ə leit entə'teinmənt, bæ:sts intu ðə ru:m.

ði əfræitid frendz dʒʌmp frəm ðə teibl in ðə greitist kənstə:'neisən ənd haid ðem'selvz<sup>4</sup> in ðə fə:st kə:nə(r) ðei kæn ri:tʃ. nou su:nə(r) du: ðei ventʃə(r) tu kri:p aut əgein<sup>5</sup> ðæn ðə bʌkiŋ əv dɔgz draivz ðem bæk in stil greitə(r) terə(r) ðæn bi'fə:ə(r). æt leŋθ, men θiŋz si:md kwaiət, ðə kantri maus stoul aut frəm hiz haidiŋ-pleis, ənd bidiŋ hiz frend

Alternative forms:—<sup>1</sup> wil.

(Also əl.—*W.R.*)

<sup>2</sup> əsentid.

<sup>3</sup> fəseikn.

<sup>4</sup> ðəmselvz.

<sup>5</sup> əgen.—*L.S.*

Also:—<sup>a</sup> kəntemt.

—*W.R.*

gud-bai, mispəd in hiz i:ə(r)<sup>1</sup>, “ou, mai gud sə:(r), ðis fain moud əv liviŋ mei du: fə:(r) ðouz hu: laik it; bət giv mi: mai ba:li-bred in pi:s ənd si'kjʊəri:ti bi'fə:ə(r) ðə deinti:st fi:st ʌe:ə(r) fi:ə(r) ənd ke:ə(r) a:r in weitiŋ.”

## IX

ði a:siz ʃædo

ə ju:θ, wən hət saməz dei, ha:əd ən a:s tu kəri him frəm æθinz tu megərə. æt middei ðə hi:t əv ðə san wəz sou skə:tʃiŋ, ðət hi: dis'mauntid, ənd wud hæv sæt daun tu ri'pouz ʌndə(r) ðə ʃædo əv ði a:s. bət ðə draivər əv ði a:s dis'pjʊ:tid ðə pleis wið him, di'kle:riŋ ðət hi: hæd ən i:kwəl rait tu it wið ði ʌðə(r). “ʌot!” sed ðə ju:θ, “did ai nət ha:ə(r) ði a:s fə:(r) ðə houl dʒə:ni?” “jes,” sed ði ʌðə(r), “ju: ha:əd ði a:s, bət nət ði a:siz ʃædo.” ʌail ðei wə:(r) ðʌs ræŋgliŋ ənd faitiŋ fə:(r) ðə pleis, ði a:s tuk tu hiz hi:lz ənd ræn əwei.

## X

ðə mʌŋki ənd ðə dɔlfɪn

it wəz ən ould kʌstəm əmʌŋ seiləz tu kəri əbaut wið ðem litl mɔlti:z<sup>a</sup> læp-dəgz, ə:(r) mʌŋkiz, tu əmju:z ðem ən ðə vɔ:lidz; sou it hæpnd wʌns əpən ə taim ðet ə mæn tuk wið him ə mʌŋki æz ə kəmpænʒən ən bə:ɪd ʃip. ʌail ðei wə:r əf su:njəm, ðə feiməs prəməntəri əv ætikə, ðə ʃip wəz kə:t in ə va:ələnt stə:m, ənd bi:ŋ kæp'saizd, ə:l ən bə:ɪd wə:(r) θroun intu ðə wə:tə(r), ənd hæd tu swim fə:(r) lænd æz best ðei kud. ənd əmʌŋ ðem wəz ðə mʌŋki. ə dɔlfɪn sə: him stragliŋ, ənd teikiŋ him fə:r ə mæn, went tu hiz əsistəns ənd bə:ə(r) him ən hiz bæk streit fə:(r) ʃə:ə(r). ʌen ðei hæd dʒʌst gət əpəzɪt paɪ'ri:əs, ðə ha:ber əv æθinz, ðə dɔlfɪn a:st<sup>b</sup> ðə mʌŋki if hi: wə:r ən əθi:nʒən? “jes,” aɪnsəd ðə mʌŋki, “əʃu:əri:dlɪ,

Alternative forms:—<sup>1</sup> jə:(r).—L.S. Also:—<sup>a</sup> mɔ:lti:z. <sup>b</sup> a:skt.  
—W.R.

end əv wʌn əv ðə fə:st fæmiliz in ðə pleis.” “ðen əv kə:s ju: nou pai’ri:əs,” sed ðə dɔlfɪn. “ou jes,” sed ðə mʌŋki, hu: θə:t it wəz ðə neim əv sʌm dis’tɪŋgwɪft sitɪzn̄; “hi: iz wʌn əv mai moust intimit frendz.” in’dignənt æt sou grous ə di’sɪ:t end fɔlsud, ðə dɔlfɪn daɪvd tu ðə bətəm, end left ðə laɪŋ mʌŋki tu hiz feɪt.

## XI

### ðə wind end ðə sʌn

ə dis’pju:t wʌns ərouz bi’twi:n ðə wind end ðə sʌn, mɪtʃ wəz ðə strɒŋgə əv ðə tu:, end ðei əgri:d tu put ðə pɔɪnt əpən ðis ɪsju:, ðæt mɪtʃ’evə(r) su:nɪst meɪd ə trævlə(r) teɪk ə:f<sup>a</sup> hiz klouk, ʃud bi: əkauntɪd ðə mɔ:ə(r) paʊəfʊl. ðə wind bi’gæn, end blu: wɪð əɪl hiz maɪt end meɪn ə blə:st, kould end fi:əs æz ə θreɪʃən stə:m; bʌt ðə strɒŋgə(r) hi: blu: ðə kləʊsə(r) ðə trævlə(r) ræpt hiz klouk əraʊnd him, end ðə taɪtə(r) hi: grə:spt it wɪð hiz hændz. ðen broʊk aʊt ðə sʌn; wɪð hiz welkəm bi:mz hi: dis’pɔ:st ðə veɪpər end ðə kould; ðə trævlə(r) felt ðə dʒɪnʒəl wɔ:mθ, end æz ðə sʌn ʃən braɪtər end braɪtə(r), hi: sət daʊn, ʊvə’kʌm wɪð ðə hi:t, end kə:st hiz klouk ɔn ðə graʊnd.

ðʌs ðə sʌn wəz di’kleɪəd ðə kɒŋkərə(r); end it hæz evə(r) bi:n di:md ðæt pə’sweɪʒən<sup>1</sup> iz betə(r) ðæn fə:s; end ðæt ðə sʌnʃaɪn əv ə kaɪnd end dʒentl̄ mænə(r) wɪl su:nə(r) lei ʊpən ə pu:ə(r) mænz ha:t ðæn əɪl ðə θretnɪŋz end fə:s əv bləstərɪŋ<sup>2</sup> ə:θərɪtɪ<sup>b</sup>.

## XII

### ðə fəks wɪð’aut ə teɪl

ə fəks, bi:ɪŋ kə:t in ə træp, wəz glæd tu kəm’paʊnd fə:(r) hiz nek baɪ li:vɪŋ hiz teɪl bi’haɪnd him; bʌt əpən kʌmɪŋ əbrɔ:d intu ðə wɜ:ld, hi: bi’gæn tu bi: sou sensɪbl̄<sup>c</sup> əv ðə dis’greɪs sʌtʃ ə di’fekt wʊd brɪŋ əpən him, ðæt hi: əɪlmoust

Alternative forms :—<sup>1</sup> pəsweɪʒən. <sup>2</sup> bləstriŋ.—*L.S.* Also :—  
<sup>a</sup> əf. <sup>b</sup> ə’θərɪtɪ. <sup>c</sup> sensɪbəl.—*W.R.*

wiŋt hi: hæd daid ra:ðə(r) ðæn kam əwei wið'aut it. hau-  
 'evə(r), ri'zəlviŋ tu meik ðə best əv ə bæd mætə(r), hi: kə:ld  
 ə mi:tiŋ əv ðə rest əv ðə fəksiz, ənd prə'pouzɔ ðət ə:l ʃud fəlo  
 hiz ig'zɑ:mpl. "ju: hæv nou nouʃən," sed hi:, "əv ði i:z  
 ənd kamfət wið mi:tʃ ai nau mu:v əbaut; ai kud nevə(r) hæv  
 bi'li:vɔd it if ai hæd nɔt traid it mai'self<sup>1</sup>; bat ri:təli, mən  
 wən kamz tu ri:zn<sup>a</sup> əpən it, ə teil iz sətʃ ən ʌgli, inkən'vi:n-  
 jənt, ʌn'nesisəri əpendidʒ, ðət ði ounli wəndə iz ðət, æz  
 fəksiz, wi: kud hæv put ʌp wið it sou ləŋ. ai prə'pouz<sup>2</sup>,  
 ðe:əfə:(r), mai wə:ði breðrin, ðət ju: ə:l prəfit bai ði iks'pi:əriəns  
 ðət ai æm moust wiliŋ tu əfə:ɔd ju:, ənd ðət ə:l fəksiz frəm ðis  
 dei fə:wəd kʌt ə:f ðe:ə(r) teilz." əpən ðis wən əv ði ouldist  
 stept fə:wəd ənd sed, "ai ra:ðə(r) θiŋk, mai frənd, ðət ju:  
 wud nɔt hæv ədvaizɔd ʌs tu pə:t wið auə(r) teilz if ðe:ə(r)  
 wə:r eni tʃə:ns əv ri'kavəriŋ jə:r oun."

## XIII

ra:liz tu: pla:nts

in ðə rein əv kwi:n i'lizəbeθ, tu: pla:nts wə:(r) brə:t tu  
 iŋglənd, fə:(r) ðə fə:st taim, bai sə:(r) wəltə(r) ra:li, bouθ əv  
 mi:tʃ a:(r) nau veri matʃ ju:zɔ—ðə təbæko-pla:nt ənd ðə  
 pətəito. sə:(r) wəltə(r) hæd seild əkrə:s<sup>b</sup> ðə si:z tu əmerikə,  
 in sətʃ əv nju: lændz, ənd hi: brə:t bæk bouθ ði:z pla:nts wið  
 him.

mən hi: wəz in əmerikə, hi: hæd si:n ði indjənz smouk,  
 ənd bi'fə:ə(r) ləŋ hi: əkwaiəd ðə hæbit him'self. hi: bi'keim  
 iks'tri:mli fənd əv smoukiŋ, ənd fri:kwəntli in'dʌldʒɔ<sup>c</sup> in ðə  
 præktis.

mən hi: ri'tə:nd tu iŋglənd, hi: wəz sitiŋ bai ðə fa:ə(r) wən  
 dei, ənd bi'gæn tu smouk. in ðə midl əv hiz smoukiŋ, ðə  
 də:ər ɔupnɔd, ənd in keim hiz mæn-sə:vənt. nau ðis mæn  
 hæd nevər in hiz laif si:n eni wən smouk, ənd did nɔt nou  
 ðət ðe:ə(r) wəz sətʃ ə pla:nt æz təbæko. sou mən hi: sə: ðə

Alternative forms:—<sup>1</sup> mi'self <sup>2</sup> prəpouz.—*L.S.* Also:—<sup>a</sup> ri:zən.  
<sup>b</sup> əkrəs. <sup>c</sup> in'dʌlʒɔ.—*W.R.*

smouk kamin̄ fr̄om hiz m̄a:st̄əz mauθ, hi: θ̄ə:t θ̄ət hi: w̄əz ɔn faɪə(r) ! hi: kraɪd aut in ɛld̄a:m, r̄æn tu fetʃ ə bakit ɔv w̄ə:t̄ə(r) tu put θ̄ə faɪə aut: ɛnd sə:(r) w̄əlt̄ə(r) w̄əz delju:dʒd bi'f̄ə:ə(r) hi: h̄æd taim tu iks'plein m̄ət hi: w̄əz ri:əli du:ŋ.

b̄at veri su:n ði ould sə:v̄ənt ḡət ju:st tu si:ŋ pi:p̄l wið smouk kamin̄ aut ɔv ð̄e:ə(r) mauðz; ɛnd ɔ:l θ̄ə j̄aŋ noubl̄z ɔv θ̄ə k̄ə:t bi'ḡæn tu smouk bi'k̄əz sə:(r) w̄əlt̄ə(r) did sou.

æt f̄ə:st pi:p̄l did n̄ət laik θ̄ə p̄eteito æt ɔ:l; noubedi wud i:t it. jet sə:(r) w̄əlt̄ə(r) tould ð̄em hau ju:sful it wud bi:. θ̄ə p̄eteito, hi: sed, kud bi: meid tu grou in ingl̄ənd. hi: tould ð̄em θ̄ət, m̄en θ̄ə k̄ə:n-ha:v̄ist feild—mitʃ it ɔ:f̄n<sup>a</sup> ju:st tu du:—pi:p̄l ni:d n̄ət sta:v̄ if ð̄ei h̄æd plenti ɔv p̄eteitoz.

kwi:n i'lizəb̄əθ, hu: w̄əz ə veri klev̄ə(r) wum̄ən, lisnd tu m̄ət sə:(r) w̄əlt̄ə(r) sed, ɛnd h̄æd p̄eteitoz<sup>b</sup> sə:v̄d ʌp æt h̄eər oun teibl̄. ð̄e:ə(r) θ̄ə gr̄ənd pi:p̄l hu: daind wið h̄ə:(r) m̄ædʒisti w̄eər o'blaidʒd<sup>1</sup> tu i:t ð̄em. b̄at ð̄ei spred ə ri'p̄ə:t θ̄ət θ̄ə p̄eteito w̄əz p̄əizn̄əs<sup>c</sup>, bi'k̄əz<sup>d</sup> it bi'l̄əŋz tu θ̄ə seim ɔ:d̄ər æz θ̄ə dedli naitʃeid ɛnd meni ʌð̄ə(r) p̄əizn̄əs pl̄a:nts. sou in spait ɔv ɔ:l θ̄ət θ̄ə kwi:n kud du:, nou w̄an wud i:t p̄eteitoz, ɛnd ð̄ei w̄ə:(r) left f̄ə:(r) θ̄ə pigz.

θ̄ə pi:p̄l did n̄ət faɪnd aut ð̄e:ə(r) mis'teik til meni j̄ə:z<sup>2</sup> ʌ:f̄t̄ew̄əd̄z. θ̄ə pu:ə(r) p̄eteito w̄əz dis'paɪzd ɛnd f̄ə:ḡɒt̄n<sup>3</sup> til θ̄ə rein ɔv θ̄ə frenʃ<sup>4</sup> kiŋ lu:is XVI., m̄en ð̄e:ə(r) livd ə frenʃm̄ən hu: h̄æd meid ə st̄adi ɔv grouiŋ pl̄a:nts f̄ə:(r) fu:d. hi: felt ju:ə(r) θ̄ət hi: kud meik θ̄ə p̄eteito ə greit blesɪŋ tu θ̄ə kantri; ɛnd hi: bi'ḡæn æt w̄ans tu trai.

ʌ:f̄t̄ər ə greit di:l ɔv trab̄l hi: s̄eks:i:did. pi:p̄l laɪft æt him æt f̄ə:st, ɛnd wud n̄ət teik eni noutis ɔv m̄ət hi: sed. b̄at hi: went ɔn grouiŋ θ̄ə p̄eteito til hi: br̄ə:t it tu p̄ə'fekʃən<sup>5</sup>. i:v̄n ð̄en nou w̄an wud h̄æv i:t̄n it, if its part h̄æd n̄ət bi:n teik̄n bai θ̄ə kiŋ. hi: h̄æd laɪdʒ pi:siz ɔv graund pl̄a:ntid wið p̄eteitoz, ɛnd went ɔb̄aut wið θ̄ə flaūər ɔv θ̄ə p̄eteito in hiz bat̄n-houl.

nou w̄an d̄e:əd tu laɪf æt θ̄ə kiŋ, ɛnd m̄en hi: sed θ̄ət

Alternative forms :—<sup>1</sup> ɔblaidʒd. <sup>2</sup> j̄i:əz. <sup>3</sup> f̄eḡɒt̄n. (And f̄ə-. —*W.R.*) <sup>4</sup> frenʃ. (Usual.—*W.R.*) <sup>5</sup> p̄əfekʃən.—*L.S.* Also :—

<sup>a</sup> ɔ:f̄n. <sup>b</sup> See p. 184, note <sup>d</sup>. <sup>c</sup> p̄əiz̄ən̄əs. <sup>d</sup> bi'k̄ə:z.—*W.R.*



pəteitoz wə:(r) tu bi: i:tn̩, pi:pɫ bi'gæn tu faɪnd aut hau gud ənd houlsem ðei wə:(r). bai di'gri:z ðə pəteito wəz mə:ər ənd mə:ə(r) laikt; ənd nau ðe:ər iz haɪdli eni vedʒitəbl̩ ðət iz mə:ə(r) haili is'ti:md.

## XIV

ə bəiz ədventʃəz əmʌŋ ðə si:-keivz*a teil ov ðə krəməti koust*

[frəm *mai skulz ənd skulma:stəz*, ði ɔ:təbai'əgrəfi ov hju: milə(r), ðə selibreitid dʒi:'ələdzist<sup>a</sup>, hu: wəz twelv jə:z<sup>1</sup> ould mən hi: hæd ðis streindʒ<sup>b</sup> ədventʃə(r).]

it wəz ə plezənt sprɪŋ mə:nɪŋ ðət, wið mai litɫ kju:əriəs frend bi'said mi:, ai stud ən ðə bi:tʃ əpəzɪt ði i:stən prəməntəri, ðət wið its stə:n græ'nitik wəɪl, bə:z ækses fə:(r) ten deiz aut ov evri fə'ti:n<sup>2</sup> tu ðə wʌndəz ov ðə du:kət; ənd sə: it stretʃɪŋ prə'voukɪŋli aut intu ðə grɪn wə:tə(r). it wəz haɪd tu bi: disə'pɔɪntɪd, ənd ðə keivz sou ni:ə(r). ðə taid wəz ə lou ni:p, ənd if wi: wəntɪd ə pæsɪdʒ draɪ-ʃəd, it bi'hʌɪvd əs tu weɪt fə:r æt li:st ə wi:k; bʌt ni:ðər<sup>3</sup> ov əs ʌndə'stud ðə fi'ləsefi ov ni:p-taɪdz æt ðæt pi:əriəd. ai wəz kwait ʃu:ər ai hæd gət raʊnd æt lou wə:tə(r) wið mai ʌŋkɫz nɒt ə greɪt meni deiz bi'fə:ə(r), ənd wi: bouθ ɪn'fə:d ðət if wi: bʌt sɛksi:did ɪn getɪŋ raʊnd nau, it wud bi: kwait ə plezə(r) tu weɪt əmʌŋ ðə keivz ɪn'said, ʌn'tɪl<sup>4</sup> sʌtʃ taim æz ðə fə:l ov ðə taid ʃud lei be:ər ə pæsɪdʒ fə:r əuə(r) ri'tə:n.

ə nərou ənd broukɪŋ ʃelf rʌnz ələŋ ðə prəməntəri, ən ʌɪtʃ, bai ði əsɪstəns ov ðə neɪkɪd fɪ:t, it iz dʒʌst pəsɪbl̩ tu kri:p. wi: sɛksi:did ɪn skræmblɪŋ ʌp tu it, ənd ðen, krəɪlɪŋ ʌp wədʒ ən ɔ:l fə:z—ðə presɪpɪs, æz wi: prə'sɪ:did, bi:tɪlɪŋ mə:ər ənd mə:ə(r) fə:mɪdəbl̩ frəm əbʌv, ənd ðə wə:tə(r) bi'kʌmɪŋ grɪnər ənd di:pə(r) bi'lou—wi: ri:tʃt ði autə(r) pɔɪnt ov ðə prəmən-təri; ənd ðen, ɫʌblɪŋ ðə keɪp ən ə stɪl nəro-ɪŋ mɑ:dʒɪn—ðə wə:tə(r), bai ə ri'vəs prəses<sup>c</sup>, bi'kʌmɪŋ ʃəloə(r) ənd les grɪn æz wi: ədvɑ:nst ɪnwədʒ—wi: faʊnd ðə ledʒ tə:mɪneɪtɪŋ dʒʌst

Alternative forms:—<sup>1</sup> jɪ:əz. <sup>2</sup> fə'ti:n. <sup>3</sup> naɪðər. <sup>4</sup> ʌntɪl.—L.S.  
Also:—<sup>a</sup> dʒi'ələdzist. <sup>b</sup> streɪnʒ. <sup>c</sup> prouses.—W.R.



me:ə(r), aɪftə(r) kli:əriŋ ðə si:, it ouvə'hʌŋ ðə grævli bi:tʃ æt ən eli'veiʃən əv ni:əli ten fiit.

ədaun wi: bouθ drəpt, praud əv auə(r) sɒkses—ʌp splæʃt ðə rætliŋ grævl̄ æz wi: fel, ənd fə:r æt li:st ðə houl kamin̄ wi:k, ðou wi: we:ər ʌnə'we:ər əv ði iks'tent əv auə(r) gud lək æt ðə taim, ðə ma:vl̄z əv du:kət keiv mait bi: ri'ga:did æz soulli ənd iks'klu:sivli auər oun. fə:(r) wʌn ʃɔ:t sevn̄ deiz, tu bəro emfəsis frəm ði freizi'ələdʒi əv ka'lail, "ðei we:r auər oun ənd nou ʌðə(r) mænz."

ðə fə:st ten auəz we:r auəz əv ʃi:ər in'dʒəimənt. ðə la:dzə(r) keiv pru:vd ə main əv ma:vl̄z; ənd wi: faund ə greit di:l ədiʃənəl tu wʌndər æt ən ðə sloups bi'ni:θ ðə presipisiz, ənd ələŋ ðə pi:s əv rəki si:-bi:tʃ in frant. wi: sɒksi:did in dis'kʌvəriŋ<sup>1</sup> fə:r auə'selvz bai kri:piŋ, dʊəf-buʃiz ðət tould əv ðə blaitiŋ influənsiz əv ðə si:-sprei, ðə peil jelo hʌnisakl̄, ðət wi: hæd nevə(r) si:n bi'fə:ə(r) seiv in ga:dŋz ənd ʃrʌbəri:z, ənd ən ə di:pli-ʃeidid sloup ðət li:nd əɡenst<sup>2</sup> wʌn əv ðə sti:pə(r) presipisiz, wi: di'tektid ðə swi:t-sentid wudraf əv ðə flauəpət ənd pa:tɛ:ə(r) wið its delikit mait flauəz ənd priti li:vz, ðət bi'kam ðə mɔ:ər ɔudə'riferəs ðə mɔ:ə(r) ðei a:(r) krʌʃt. ðe:ə(r) tu:, i'mi:dzitl̄<sup>3</sup> in ðə ɔupniŋ əv ðə di:pə(r) keiv, me:ər ə smɔ:l stri:m keim pæteriŋ in di'tætʃt drɒps frəm ði ouvə'bi:tliŋ presipis ɔbʌv, laik ðə fə:st drɒps əv ə hevi θʌndəʃauə(r), wi: faund ðə hət, bi:tə(r) skə:vi-gra:s, mitʃ ðə greit kæptin kuk ju:zd in hiz vɔiidʒiz; ɔbʌv ɔ:l, ðe:ə(r) wə:ə(r) ðə keivz, wið ðe:ə(r) pidʒənz<sup>3</sup>, mait, ve:əri-geitid, ənd blu:, ənd ðe:ə(r) mis'ti:əriəs ənd glu:mi debθs<sup>4</sup>, in mitʃ plənts hæ:dnd̄ intu stoun, ənd wə:tə(r) bi'keim ma:b̄l̄.

in ə ʃɔ:t taim wi: hæd broukŋ ɔ:f<sup>b</sup> wið auə(r) hæməz houl pɒkit fulz əv stæləktaits ənd petrifaɪd məs. ðe:ə(r) wə:(r) litl̄ pulz æt ðə said əv ðə keiv, me:ə(r) wi: kud si: ðə wɜ:k əv kəndʒi'leiʃən ɡouŋ ən, æz æt ðə kə'mensmənt əv ən ɔk'toubə(r) frɔ:st, mən ðə kould nɔ:θ wind bʌt be:əli rʌʃlz ðə sɜ:fis əv sam mauntin ləkən ɔ:(r) sləʒiʃ mu:ələnd stri:m,

Alternative forms:—<sup>1</sup> dis'kʌvriŋ.      <sup>2</sup> əɡeɪnst.      <sup>3</sup> pidʒɪnz.  
(Hardly standard English.—*W.R.*)      <sup>4</sup> depθs.—*L.S.*      Also:—<sup>a</sup> i'mi:dʒetli.      <sup>b</sup> ɔf.—*W.R.*

end ʃouz ðə nju:li-fə:md ni:dlz əv ais glisniŋ frəm ðə ʃə:z intu ðə wə:tə(r). sou ræpid wəz ðə kə:is əv depə'ziʃən, ðət ðe:ə(r) wə:t(r) keisiz in mitʃ ðə saidz əv ðə həloz si:md grouiŋ ə:lmoʊst in prəpə:ʃən æz ðə wə:tə(r) rouz in ðem<sup>a</sup>; ðə sprɪŋz, lipiŋ ouvə(r), di'pɒzitið ðe:ə(r) main'ju:t kristəlz ən ði edʒiz, end ðə rezəvwə:z di:pnd end bi'keim mə:ə(r) kəpeɪʃəs æz ðe:ə(r) maʊndz wə:t(r) bilt ʌp bai ðis kju:əriəs meɪsənri.

ðə ləŋ telis'kɒpik prɒspɪkt<sup>1</sup> əv ðə spa:kliŋ si:, æz vju:ð frəm ði inər iks'tremi:ti əv ðə kævən, mail ə:l əraʊnd wəz da:rk æz midnait—ðə sɑdn̄ gli:m əv ðə si:-gəl, si:n fə:r ə moumɛnt frəm ðə ri'ses, æz it flitið paɪst in ðə sanʃain—ðə blæk hi:vɪŋ bɑ:k əv ðə græmpəs, æz it θru: ʌp its slendə(r) dʒets əv spreɪ, end ðen, tɛniŋ daʊnwədʒ, di'spleɪd its gləsi bæk end vaɪst æŋgʒulə(r) fin; i:vŋ ðə pɪdʒənz, æz ðei ʃət miziŋ bai, wən moumɛnt skeɪəs vɪzɪbl̄ in ðə glu:m, ðə nekst reɪdʒənt in ðə laɪt—ə:l əkwaɪəd ə nju: intərɪst<sup>b</sup> frəm ðə pikju'liəri:ti əv ðə setiŋ in mitʃ wi: sɔ: ðem. ðei fə:md ə si:əri:z əv san-gɪlt vɪn'jets, freɪmd in dʒet; end it wəz ləŋ e:ə(r) wi: taɪəd əv si:ŋ end ədmaɪəriŋ in ðem matʃ əv ðə streɪndʒ<sup>c</sup> end ðə bjuti:fəl.

it did si:m ra:ðər əmɪnəs, hau'veə(r), end pəhæps sɑmæt sju:pə'nætʃərəl tu bu:t, ðət əbaut ən auər aɪftə(r) nu:n, ðə taɪd, mail jet ðe:ə(r) wəz ə ful fæðəm əv wə:tə(r) bi'ni:θ ðə braʊ əv ðə prəməntəri, si:st tu fə:l, end ðen, aɪftər ə kwə:tər əv ən auəz speɪs, bi'gæn æktʃwəli<sup>d</sup> tu kri:p ʌpwədʒ ən ðə bi:tʃ. bɑt dʒɑst houpɪŋ ðət ðe:ə(r) maɪt bi: sɑm mis'teɪk in ðə mæte(r), mitʃ ði i:vniŋ taɪd wʊd skeɪəs feɪl tu rektɪfaɪ, wi: kəntɪnju:ð tu əmju:z auəsəlvz, end tu houp ən.

auər aɪftər auə(r) paɪst, lɛŋθniŋ æz ðə ʃædoz lɛŋθənd, end jet ðə taɪd stɪl rouz. ðə sɑn hæd sɒŋk bi'haind ðə prɛsɪpɪsɪz, end ə:l wəz glu:m ələŋ ðe:ə(r) beɪsɪz, end dʌbl̄ glu:m in ðe:ə(r) keɪvz; bɑt ðe:ə(r) rɑɡɪd braʊz stɪl kə:t ðə red gleɪər əv i:vniŋ. ðə flʌʃ rouz haɪər end haɪə(r), tʃeɪst bai ðə ʃædoz: end ðen, aɪftə(r) lɪŋɡəriŋ fə:r ə moumɛnt ən ðe:ə(r) kreɪsts əv

Alternative forms:—<sup>1</sup> prɒspekt. (I doubt whether this is standard English.—*W.R.*)—*L.S.* Also:—<sup>a</sup> ðəm (ðem looks very strange). <sup>b</sup> interest. <sup>c</sup> streɪnʒ. <sup>d</sup> æktʃuəli.—*W.R.*

hanisakl̄ ond dzumipə(r), pa:st əwei, ənd ðə houl bi'keim səmbər ənd grei. ðə si:gal flæpt ʌpwədz frəm mə:ə(r) hi: hæd floutid ən ðə ripl̄, ənd ha:ɪd him slouli əwei tu hiz lədʒ in hiz di:p-si: stæk; ðə daski kə:mərənt flitid pa:st, wið hevɪər ənd mə:ə(r) fri:kwənt strouk, tu hiz maitn̄d self ən ðə presipis; ðə pidʒənz keim miziŋ daunwədʒ frəm ði ʌpləndz ənd ði əpəzit lænd, ənd disə'pi:əd əmid ðə glum əv ðe:ə(r) keivz; evri kri:tʃə(r) ðæt hæd wiŋz meid ju:s əv ðem in spi:diŋ hounwədʒ, bʌt ni:ðə(r)<sup>1</sup> mai kəmpənʒən nə:(r) mai'self<sup>2</sup> hæd eni, ənd ðe:ə(r) wəz nou pəsi'biliti əv getiŋ houn wiðaut ðem.

wi: meid despərit efəts tu skeil ðə presipisiz, ənd ən tu: sevərəl<sup>3</sup> əkeizənz səksi:did in ri:tʃiŋ midwei selfz əmʌŋ ðə krægʒ, mə:ə(r) ðə perigrin-folkən<sup>a</sup> ənd ðə reivn̄ bild; bʌt ðou wi: hæd klaimd wel ənʌf<sup>4</sup> tu rendər auə(r) ri'teɪn ə mætər əv be:ə(r) pəsi'biliti, ðe:ə(r) wəz nou pəsi'biliti mət'evər əv getiŋ fa:ðər ʌp—ðə klifs hæd nevə(r) bi:n skeild, ənd ðei wə:(r) nɒt destind tu bi: skeild nau. ənd sou, æz ðə twailait di:pnd, ənd ðə pri'ke:əriəs futiŋ bi'keim evri moumənt mə:ə(r) dautful ənd pri'ke:əriəs, wi: hæd dʒʌst tu giv ʌp in dis'pə:ə(r).

“wudnt ke:ə(r) fə:(r) mi'self<sup>5</sup>,” sed ðə pu:ə(r) litl̄ felo, mai kəmpənʒən, bæstiŋ intu ti:ləz, “if it wə:(r) nɒt fə:(r) mai<sup>6</sup> mʌðə(r); bʌt mət wil mai<sup>6</sup> mʌðə(r) sei?” “wudnt ke:ə(r) ni:ðə(r)<sup>1</sup>,” sed ai, wið ə hevi ha:t; “bʌt it s dʒʌst bækwə:tə(r), ənd wi: l<sup>7</sup> get aut æt twelv.” wi: ri'tri:tɪd tægeðər intu wʌn əv ðə jæloər ənd draiə(r) keivz, ənd kli:əriŋ ə litl̄ spɒt əv its raf stounz, ənd ðen groupiŋ əlɒŋ ðə rəks fə:(r) ðə drai gra:s, ðæt in ðə sprɪŋ si:zən hæŋz frəm ðem in wiðəd tʌfts, wi: fə:md fə:r auəsəlvz ə moust ʌn'kamfətəbl̄ bed, ənd lei daun in wʌn ənʌðəz a:mz.

fə:(r) ðə lə:st fju: auəz mauntinəs pailz əv klaudz hæd bi:n raiziŋ, da:k ənd stə:mi, in ðə si:-mauθ, ənd ðei hæd fle:əd pə'tentəsli in ðə setiŋ san, ənd hæd wə:n, wið ðə di'klain əv i:vniŋ, əlmoust əvri mi:ti'ɔrik tint əv æŋge(r), frəm fa:əri

Alternative forms :—<sup>1</sup> naiðə(r). <sup>2</sup> mi'self. <sup>3</sup> sevərəl. <sup>4</sup> i'nʌf.  
<sup>5</sup> mai'self. <sup>6</sup> mi. <sup>7</sup> wil.—L.S. Also :—<sup>a</sup> fə:kən.—W.R.

red tu ə səmbə(r) θandərəs braun, ənd frəm səmbə(r) braun  
tu doulful blæk, ənd wi: kud nau, æt li:st, hi:ə(r) mət ðei  
pə:'tendid, ðou wi: kud nou ləŋgə(r) si:. ðə raiziŋ wind  
bi'gæn tu haul mə:nfuli əmid ðə klifs, ənd ðə si:, hiðətu sou  
sailənt, tu bi:t hevili əgenst<sup>1</sup> ðə ʃə:ə(r), ənd tu bu:m, laik  
dis'tres ganz, frəm ðə ri'sesiz əv ðə di:p-si: keivz. wi: kud  
hi:ə(r), tui, ðə bi:tiŋ rein, nau hevīə(r), nau laite(r), æz ðə  
gasts sweld ə:(r) səŋk; ənd ði intə'mitənt pætər əv ðə  
stri:mli:t ouvə(r) ðə di:pə(r) keiv, nau draiviŋ əgenst<sup>1</sup> ðə  
presipisiz, nau di'sendiŋ hevili ɔn ðə stounz.

tu'wɔ:dz<sup>2</sup> midnight ðə skai kli:əd, ənd ðə wind fel, ənd ðə  
mu:n in hə:(r) la:st kwɔ:tə(r) rouz red æz ə mæs əv hi:tɪd  
aɪən aut əv ðə si:. wi: krept daun in ði ʌn'sə:ti:n laɪt, ouvə(r)  
ðə rɒf slɪpəri krægz, tu əsə'tein meðə(r) ðə taɪd hæd nɒt fə:lɪŋ  
sə'fɪʃəntli fə:(r) tu ʤi:ld ʌs ə pæsɪdz, bʌt wi: faʊnd ðə weɪvz  
tʃeɪfɪŋ əmʌŋ ðə rɒks, dʒʌst ʌeɪə(r) ðə taɪd-laɪn hæd restɪd  
twelv auəz bi'fə:ə(r), ənd ə ful fæðəm əv si: ɪn'kla:spiŋ ðə  
beɪs əv ðə prəməntəri.

ə glɪməriŋ aɪdi:ə əv ðə ri:əl neɪtʃər əv auə(r) sɪtʃu'eɪʃən æt  
leŋθ krɔ:st maɪ maɪnd. ɪt wɔz nɒt ɪm'prɪzənmənt fɔ:r ə taɪd  
tu ʌɪtʃ wi: hæd kənsaɪnd auəsəlvz; ɪt wɔz ɪm'prɪzənmənt  
fɔ:r ə wɪk. ðeɪə(r) wɔz lɪtl kʌmfət ɪn ðə θɔ:t, ərəiziŋ æz  
ɪt dɪd, əmid ðə tʃɪlz ənd tərəz əv ə dri:əri midnight, ənd aɪ  
lukt wɪstfuli ɔn ðə si: æz auər ɔʊnli pə:θ əv ɪs'keɪp. ðeɪə(r)  
wɔz ə vesl krɔ:siŋ ðə weɪk əv ðə mu:n æt ðə taɪm, skeɪəs ha:f  
ə maɪl frəm ðə ʃə:ə(r), ənd əsɪstɪd baɪ maɪ kəmpænʒən, aɪ  
bi'gæn tu ʃaut æt ðə tɒp əv maɪ lʌŋz, ɪn ðə hoʊp əv bi:ŋ  
hə:ɪd baɪ ðə seɪləz. wi: sɔ: hə:(r) dɪm bʌlk fə:lɪŋ slouli əθwɔ:t  
ðə red glɪtəriŋ belt əv laɪt ðət hæd rɛndəd hə:(r) vɪzɪbl̩, ənd  
ðen dɪsə'piəriŋ ɪn ðə məki blækni:s; ənd dʒʌst æz wi: lɔ:st  
saɪt əv hə:(r) fɔ:r evə(r), wi: kud hi:ər ən ɪndɪ'stɪŋkt saʊnd  
mɪŋliŋ wɪð ðə dæʃ əv ðə weɪvz—ðə ʃaut ɪn ri'plai əv ðə stɑ:tɪld  
helmzmən.

ðə vesl, æz wi: ʌɪtəwɔ:dz lə:nt, wɔz ə la:dz stoun-laite(r)  
di:pɪli leɪdn̄, ənd ʌn'fə:nɪʃt wɪð ə bout; nə:(r) wə:(r) hə:(r)



kru: æt ɔ:l ʃu:ə(r) ðæt it wud hæv bi:n seif tu ətend tu ðə midnait vɔis frəm əmid ðə rɔks, i:vŋ hæd ðei ðə mi:nz ɔv kəmju:ni'keiʃən wið ðə ʃɔ:ə(r). wi: weitid ən ənd ən, hau'evə(r), nau ʃautiŋ bai tə:nz, ənd nau ʃautiŋ təgeðə(r), bat ðe:ə(r) wəz nou sekənd ri'plai; ənd æt leŋθ lu:ziŋ houپ, wi: grouپt auə(r) wei bæk tu auə(r) kampfətli:s bed, dʒʌst æz ðə taid hæd əgen<sup>1</sup> tə:nd ən ðə bi:tʃ, ənd ðə weivz bi'gæn tu roul ʌpwədz, haiər ənd haiər æt evri dæʃ.

æz ðə mu:n rouz ənd braitnd, ai hæd səksi:did in drəpiŋ æz saundli əsli:p æz mai kəmpænʃən, mən wi: wə:(r) bouθ ərauzd bai ə laud ʃaut. wi: stə:tid ʌp, ənd əgen<sup>1</sup> kreپt daunwədz əmʌŋ ðə krægz tu ðə ʃɔ:ə(r), ənd æz wi: ri:tʃt ðə si:, ðə ʃaut wəz ri'pi:tɪd. it wəz ðæt ɔv æt li:st ə dʌzn ha:ʃ vɔisiz ju:'naitɪd. ðe:ə(r) wəz ə bri:f pɔ:z, fɔlod bai ənʌðə(r) ʃaut, ənd ðen tu: bouts, strɔŋli məənd, ʃɔt raund ðə westən prəməntəri, ənd ʃautɪd jət əgein.

ðə houl taun hæd bi:n əlɔ:md bai ði in'telidʒəns ðæt tu: litl bɔiz hæd stræglɪd əwei in ðə mə:niŋ tu ðə rɔks ɔv ðə sʌðən sju:tɔ:(r), ənd hæd nɔt faund ðe:ə(r) wei bæk. ðə presipisiz hæd bi:n ə si:n ɔv fraɪtful əksɪdənts frəm taim imi'mə:riəl, ənd it wəz æt wans in'fɔɪd ðæt wʌn ʌðə(r) sæd əksɪdənt hæd bi:n ədid tu ðə nʌmbə(r). tru:, ðe:ə(r) wə:(r) keisiz ri'membəd ɔv pi:pəl hæviŋ bi:n taid-baund in ðə du:kɔt keivz, ənd nɔt matʃ wɔ:s in kɔnsɪkwəns, bat æz ðə keivz wɔ:r inək'sesɪbl i:vŋ dju:əriŋ ni:ps, wi: kud nɔt, it wəz sed, pəsɪbli bi: in ðem; ənd ðə soul ri'meiniŋ graund ɔv houپ wəz ðæt, æz hæd hæppɪd wans bi'fɔ:(r), ounli wʌn ɔv ðə tu: hæd bi:n kɪld, ənd ðæt ði səi'vaivə(r) wəz liŋgəriŋ əmʌŋ ðə rɔks, əfreɪd tu kʌm houم. ənd in ðis bi'li:f, mən ðə mu:n rouz, ənd ðə səi:f fel, ðə tu: bouts hæd bi:n fi:tɪd aut.

it wəz leit in ðə mə:niŋ e:ə(r) wi: ri:tʃt krəməti, bat ə kraud ən ðə bi:tʃ əweitɪd auər əraivl; ənd ðe:ə(r) wɔ:r æŋʃəs-lukiŋ laits glə:nsiŋ in ðə windɔz, θɪk ənd məni'fould; nei, sʌtʃ wəz ði intərist<sup>a</sup> i'lisitɪd, ðæt sʌm i'nə:məsli bæd vɔ:s,

Alternative forms :—<sup>1</sup> əgein.—*L.S.* Also :—<sup>a</sup> intərest.—*W.R.*

in mitʃ ðə raɪtə(r) dis'kraɪbd ði insɪdənt ə fju: deɪz aɪftə(r),  
bi'keɪm pəpjulər ənʌf<sup>1</sup> tu bi: həndɪd əbaʊt in mənjuskript,  
ənd red æt ti:paɪtɪz baɪ ði eɪ'lɪt<sup>a</sup> əv ðə taʊn.

## XV

ðə diskəntentɪd pendjələm

ən ould klək ðæt həd stud fə:(r) fiɪtɪ jə:z<sup>2</sup> in ə fə:məz  
kɪtʃɪn<sup>b</sup>, wið'aut gɪvɪŋ ɪts ounər eni kə:z əv kəmpleɪnt, ə:lɪ wən  
səməz mə:nɪŋ, bi'fə:(r) ðə fæmɪli wəz stə:ɪnɪŋ, sʌdnli stəpt.  
əpən ðɪs ðə daɪəl-pleɪt (ɪf wi: kredit ðə feɪblɪ) tʃeɪndʒd<sup>c</sup>  
kaʊntɪnəns wið ələɪm, ðə həndz meɪd ən ɪnɪ'fektɪwəl<sup>3</sup> efət tu  
kəntɪnju ðeɪə(r) kə:s, ðə maɪlz rɪ'meɪnd moʊʃənɪs wið səpraɪz,  
ðə weɪts hʌŋ spɪɪtʃlɪs, ɪtʃ mɛmbə(r) fɛlt dis'pouzɪd tu lei ðə  
bleɪm ən ði ʌðəz.

æt leŋθ ðə daɪəl ɪnstɪtju:tɪd ə fə:məl ɪn'kwaiəri ɪntu ðə  
kə:z əv ðə stəp, mən həndz, maɪlz, weɪts, wið wən vɔɪs,  
prə'testɪd ðeɪər ɪnosəns<sup>4</sup>; bʌt nʌw ə feɪnt tɪk wəz həɪd bi'lou  
frəm ðə pendjələm, hu: ðʌs spouk: "aɪ kən'fəs maɪ'self<sup>5</sup> tu  
bi: ðə soul kə:z əv ðə prezənt stəpɪdʒ, ənd aɪ æm wɪlɪŋ, fə:(r)  
ðə dʒenərəl sətɪsfækʃən, tu əsaɪn maɪ rɪ:zɪnz. ðə tru:θ ɪz,  
ðæt aɪ æm taɪəd əv tɪkɪŋ."

əpən hi:əriŋ ðɪs, ði ould klək bi'keɪm sou ɪn'reɪdʒd, ðæt ɪt  
wəz ən ðə veri pɔɪnt əv *straiɪkɪŋ*. "leɪzi waɪə(r)!" ɪks'kleɪmd  
ðə daɪəl-pleɪt. "æz tu ðæt," rɪ'plaɪd ðə pendjələm, "ɪt ɪz  
və:stli ɪ:zi fə:(r) ju:, mɪstrɪs daɪəl, hu: həv əɪlwɪz, æz evrɪbɔ:di  
nəʊz, set jəɪ'self ʌp əbʌv mi:—ɪt ɪz vɔ:stli ɪ:zi fə:(r) ju:, aɪ  
seɪ, tu əkju:z ʌðə(r) pi:pəl əv leɪzɪnɪs—ju: hu: həv həd nʌθɪŋ  
tu du: əɪl ðə deɪz əv jə:(r)<sup>d</sup> laɪf bʌt tu steɪə(r) pi:pəl ɪn ðə feɪs,  
ənd tu əmju:z jəɪ'self wið wɔ:tʃɪŋ əɪl ðæt goʊz ən ɪn ðə kɪtʃɪn!  
θɪŋk, aɪ bi'sɪ:tʃ ju:, hʌv ju: wʊd laɪk tu bi: ʃʌt ʌp fə:(r) laɪf ɪn  
ðɪs dʌ:k kləzɪt, ənd wæg bækwədʒ ənd fə:wədʒ, jə:r<sup>6</sup> aɪftə(r)  
jə:(r)<sup>7</sup>, æz aɪ du:."

"Maɪ," sed ðə daɪəl, "ɪz ðeɪə(r) nɒt ə wɪndə ɪn jə:(r) haʊs

Alternative forms:—<sup>1</sup> i'nʌf. <sup>2</sup> jɪ:əz. <sup>3</sup> ɪnɪ'fektʃwəl (ɪnɪ'fek-  
tjuəl.—*W.R.*). <sup>4</sup> ɪnosəns. <sup>5</sup> maɪ'self. [<sup>6</sup> jɪ:ər. <sup>7</sup> jɪ:ə(r).—*Ed.*]  
—*L.S.* Also:—<sup>a</sup> eɪ'lɪt. <sup>b</sup> kɪtʃən. <sup>c</sup> tʃeɪndʒd. <sup>d</sup> juə.—*W.R.*



ən pə:pəs fə:(r) ju: tu luk θru: ? ” “fə:r ə:l ðæt,” ri'zju:md ðə pendjuləm, “ə:l'ðou ðe:ər iz ə windo, ai də:ə(r) nət stəp, i:vŋ fə:r ən instənt, tu luk aut. bi'saidz, ai əm ri:təli taɪəd əv mai wei əv laɪf; ənd, if ju: pli:z, ai l<sup>1</sup> tel ju: hau ai tuk ðis dis'gast æt mai im'pləimənt. ðis mə:nɪŋ, ai hæpnd tu bi: kælkjuleitiŋ hau meni taimz ai ʃud hæv tu tik in ðə kə:s ounli əv ðə nekst fə:ər-ənd-twenti auəz—pəhæps sam əv ju: əbʌv ðe:ə(r) kæn giv mi: ði'g'zækt sam.” ðə minit hænd, bi:ŋ kwik æt figəz, instəntli ri'plaid, “eiti-siks θauzənd fə:ə(r) handrəd taimz.”

“ig'zæktli sou,” ri'plaid ðə pendjuləm; “wel, ai əpi:l tu ju: ə:l, if ðə veri θə:t əv ðis wəz nət enʌf<sup>2</sup> tu fətiŋ wʌn; ənd æn ai bi'gæn tu mʌltiplai ðə strouks əv wʌn dei bai ðouz əv mʌnθs ənd jə:z<sup>3</sup>, ri:təli it iz nou wʌndər if ai felt dis'karidʒd æt ðə prəspikt<sup>4</sup>: sou aɪftər ə greit di:l əv ri:zɪŋ ənd hezi'teɪʃən, θɪŋks ai tu mai'self<sup>5</sup>—ai l<sup>1</sup> stəp!”

ðə daiəl kud ske:əsli ki:p its kauntinəns dju:riŋ ðis hərəŋ; bʌt ri'zju:miŋ its græviti, ðas ri'plaid: “di:ə(r) mistə(r) pendjuləm, ai əm ri:təli əstəniʃt ðət sʌtʃ ə ju:sfʊl in'dastriəs pə:sn æz jə'self<sup>a</sup> ʃud hæv bi:n ʊvə'kʌm bai ðis sədʒestʃən. it iz tru:, ju: hæv dʌn ə greit di:l əv wɜ:k in jə:(r)<sup>b</sup> taim; sou hæv wi: ə:l, ənd ʌ:(r) laɪkli tu du:, ənd ðou ðis mei fətiŋ ʌs tu θɪŋk əv, ðə kwestʃən iz, wil it fətiŋ ʌs tu du: ? wud ju: nau du: mi: ðə feivə(r) tu giv əbʌt haɪf-ə-dʌzn strouks tu iləstreɪt mai ʌ:gjʊmənt ? ” ðə pendjuləm kəmplaid, ənd tikt siks taimz ət its ju:zwəl peɪs.

“nau,” ri'zju:md ðə daiəl, “wəz ðæt ig'zə:ʃən fəti:giŋ tu ju: ? ” “nət in ðə li:st,” ri'plaid ðə pendjuləm, “it iz nət əv siks strouks ðət ai kəmpleɪn, nə:r əv siksti, bʌt əv miljənz.” “veri gud,” ri'plaid ðə daiəl; “bʌt rekəlekt, ðət ə:l'ðou ju: mei θɪŋk əv ə miljən strouks in ən instənt, ju: ʌ:(r) ri'kwaiəd tu eksɪkjʊt bʌt wʌn; ənd ðət hau'evər ə:fŋ ju: mei hi:ər-ʌftə(r) hæv tu swiŋ, ə moumənt wil ə:lwi:z bi: givŋ ju: tu swiŋ in.”

Alternative forms:—<sup>1</sup> wil.      <sup>2</sup> i'nʌf.      <sup>3</sup> jɪ:əz.      <sup>4</sup> prəspekt.  
(See p. 194, note 1.—ED.)      (<sup>5</sup> mi'self.—ED.)—L.S.      Also:—<sup>a</sup> juə-  
'self.      <sup>b</sup> juə.—W.R.

“ðæt kənsidə'reiʃən stægez mi:, ai kənfes,” sed ðə pendjuləm.

“ðen ai houp,” ædid ðə daiəl-pleit, “wi: ʃæl ɔ:l i'mi:dʒitli<sup>a</sup> ri'təin tu auə(r) dʒu:ti, fə:(r) ðə meidz wil lai in bed til nu:n if wi: stænd aidliŋ ðæs.”

əpən ðis, ðə weits, hu: hæd nevə(r) bi:n əkju:zd əv laɪt kəndəkt, ju:zd ɔ:l ðe:ər influəns in əɪdʒiŋ him tu prə'si:d; mən, æz wið wən kənsent, ðə mi:lz bi'gæn tu tə:n, ðə hændz bi'gæn tu mu:v, ðə pendjuləm bi'gæn tu swiŋ, ənd tu its kredit, tikt æz laud æz evə(r); mail ə bi:m əv ðə raiziŋ sən, ðæt stri:mɪd θru: ə houl in ðə kitʃin ʃʌtə(r), ʃainiŋ ful əpən ðə daiəl-pleit, meid it braɪtŋ ʌp æz if nʌθiŋ hæd bi:n ðə mætə(r).

mən ðə fa:mə(r) keim daun tu brekfəst, hi: di'kle:əd, əpən lukiŋ æt ðə klɒk, ðæt hiz wɒtʃ hæd geɪnd ha:f ən auər in ðə nait.—*Jane Taylor.*

## XVI

### ðə litl dramə(r)-bəi

wən kould di'sembə(r) mə:niŋ, əbaut ðə bi'giniŋ əv ðis sentʃəri, ə frentʃ<sup>b</sup> aɪmi wəz krə:siŋ<sup>c</sup> ði ælps. ðə mən lukt θin ənd hevi-aid frəm wənt əv fuɪd ənd sli:p; ənd ðə pu:ə(r) hɔ:siz ðæt wə:(r) drægiŋ ðə hevi ganz stambld æt ɔ:lmoust<sup>1</sup> evri step.

bət ðe:ə(r) wəz wən in ðæt aɪmi hu: si:mɪd tu in'dʒəi ðə raf mɔ:tʃiŋ, ənd hu: træmpt ələŋ θru: ðə di:p snou ənd kould greɪ mist æz merili æz if hi: wə:(r) gouɪŋ tu ə piknik. hi: wəz ə litl dramə(r)-bəi, ten jɛ:z<sup>2</sup> ould, hu:z freʃ, rouzi feɪs lukt veri braɪt ənd priti əmʌŋ ðə grim, skaɪd feɪsɪz əv ði ould souldʒəz. mən ðə katiŋ wind mə:ld ə ʃauər əv snou in his feɪs, hi: dæft it əwei wið ə la:f, ənd əwouk ði eko:z wið ðə laɪvli rætɪl əv hiz dram, til it si:mɪd ðæt ðə hju:dʒ blæk rɒks əraʊnd wɛər ɔ:l riŋiŋ in kɔ:rəs.

“bra:vou, litl dramə(r)!” kraɪd ə tə:l mæn in ʃæbi greɪ

Alternative forms:—<sup>1</sup> ɔ:l'moust. (Questioned by Prof. Rippmann. —ED.) <sup>2</sup> ji:əz.—L.S. Also:—<sup>a</sup> i'mi:dʒetli. <sup>b</sup> frenʃ. <sup>c</sup> Now krəs-iŋ.—W.R.

klouk. ðis ɔfise(r) wɔz mætʃiŋ æt ðə hed ɔv ðə lain wið ə lɔŋ poul in hiz hænd, mætʃ hi: stræk intu ðə snou evri nau end ðen, tu si: hau di:p it wɔz. “brɑ:vou, pjɛ:r, mai bɔi ! wið sɑtʃ mju:zik æz ðæt, wæn kud mætʃ ɔ:l ðə wei tu mɔsko !”

ðə bɔi smaild, end reizd hiz hænd tu hiz kæp in sɛljʊt ; fɔ:(r) ðis rɑf-lukiŋ mæn wɔz nou ʌðə(r) ðæn ðə dʒenərəl him'self—“faitiŋ mæk'dɔnəld,” æz hi: wɔz kɔ:ld—wæn ɔv ðə breivist souldʒɛz in fraɪns, ɔv hu:m hiz men ju:st tu sei ðæt wæn sait ɔv hiz feis in bætl̩ wɔz wə:θ ə houl redʒimənt.

dʒʌst ðen ə streindəʒ<sup>a</sup>, ʌn'ɔ:li saund wɔz hə:d fɔ:r əwei ʌp ðə greit mait mauntin-said. evri moumɛnt it gru: laudər end ha:ʃə(r), til æt leŋθ it sweld intu ə di:p, hɔ:s rɔ:(r). “ən jɔ:(r) feisiz, lædz !” ʃautid ðə dʒenərəl. “ən ævələ:nʃ iz kəmiŋ.”

bi'fɔ:ə(r) hiz men hæd taim tu o'bei, ðə ruɪn wɔz ən ðem. daun θʌndəd ðə tri'mendəs mæs ɔv snou, swi:pɪŋ laik ə wɔ:təfɔ:l əlɔŋ ðə næro ledʒ-pa:θ ; end, kræʃiŋ əlɔŋ wið it, keim hi:ps ɔv stounz end græv! end luis ə:θ, end ʌp'rʊtid bu:ʃiz, end greit blɔks ɔv ais. fɔ:r ə moumɛnt ɔ:l wɔz da:k æz nait ; end mæn ði ævələ:nʃ hæd pa:st, meni ɔv ðə breiv feloz hu: hæd bi:n stændiŋ ən ðə pa:θ wɔ:(r) nau noumɛiə(r) tu bi: si:n. ðei hæd bi:n kærɪd ouvə(r) ðə presɪpɪs, end wɔ:r i:ðə(r)<sup>1</sup> kild ɔ:(r) berɪd əlaɪv in ðə snou.

mæn ðɛiə(r) wɔz ə tʃɑ:ns tu luk əraund, wæn kraɪ ərouz frəm ni:əli evri mauθ. “mɛiər iz auə(r) dramə(r) ? mɛiər iz auə(r) litl̩ dramə(r)-bɔi ?”

ɔ:l æt wans, fɔ:(r) bi'lou ðem, aut ɔv ðə da:k, ʌn'noun gʌlf ðæt lei bi'twi:n ðouz frauniŋ rɔks, ərouz ðə feɪnt roul ɔv ə dram, bi:tiŋ ðə tʃɑ:ɪdʒ ! ðə souldʒɛz stɑ:tid, end bent i:ɡəli fɔ:wəd tu lɪp. ðen went ʌp ə ʃaut ðæt ʃuk ði ɛiə(r) ! “hi: iz əlaɪv, kəmri:dʒ ! auə(r) pjɛ:r iz əlaɪv, ʌftər ɔ:l ! hi: iz bi:tiŋ hiz dram stil, laik ə breiv læd ! hi: wɔntid tu hæv ði ould mju:zik tu ðə veri lɑ:st ! bʌt wi: mɑ:st seɪv him, lædz, ɔ:(r) hi: l<sup>2</sup> fri:z tu deθ daun ðɛiə(r). hi: mɑ:st bi: seɪvd !”

Alternative forms :—<sup>1</sup> aiðə(r). <sup>2</sup> wil.—L S. Also :—<sup>a</sup> streində.—W.R.

“hi: ʃæl bi:!” brouk in ə diip vɔis; ɛnd ðə dʒenərəl him-  
self wɔz si:n stændiŋ ɔn ðə briŋk ɔv ðə presipis, θrouiŋ ɔf  
hiz klouk.

“nou, nou, dʒenərəl!” kraɪd ðə grenə'di:ɜz wið wʌn vɔis;  
“ju: mʌst nɒt rʌn sʌtʃ ə risk æz ðæt. let wʌn ɔv ʌs gou  
in'sted; jɔ:(r)<sup>a</sup> laɪf ɪz wə:θ mɔ:ɪə(r) ðæn ɔl ɔv auəz put  
təgeðə(r)!”

“mai souldʒəz ɑ:(r) mai tʃɪldrən,” ɑ:nsəd mæk'dɒnəld  
kwaiətli, “ɛnd nou fɑ:ðə(r) grʌdʒɪz hiz oun laɪf tu seɪv hiz  
sʌn. kwɪk nau, bɔɪz! kʌɪst lʌɪs ðə dræg-roup ɔv ðæt kænən,  
lu:p ɪt ʌndə(r) mai ɑ:mz, ɛnd let mi: daʊn.”

ðə souldʒəz o'beɪd ɪn sailəns; ɛnd ðə nekst moumɛnt ðeɪə(r)  
breɪv, tendə(r)-hætid dʒenərəl wɔz swɪŋiŋ ɪn mɪd-ɛɪə(r),  
daʊn, daʊn, tɪl hi: væniʃt ɪntu ðə kould, blæk debθ<sup>1</sup> bi'lou.  
mæk'dɒnəld lændɪd seɪfli æt ðə fut ɔv ðə presipis, ɛnd lukt  
æŋʃəsli raʊnd ɪn sɛ:tʃ ɔv pjɛr; bʌt ðə bi:tiŋ ɔv ðə drʌm hæd  
si:st, ɛnd, ɪn ðæt ɔ:ful sailəns, ðeɪə(r) wɔz nʌθiŋ tu gaɪd ðə  
breɪv dʒenərəl.

“pjɛr!” hi: ʃautɪd, æz laʊdli æz hi: kud, “ʌeɪər ɑ:(r) ju:,  
mai bɔɪ?”

“hi:ə(r), dʒenərəl!” ɑ:nsəd ə wi:k vɔis.

ɛnd, ʃu:ər ɛnʌf<sup>2</sup>, ðeɪə(r) wɔz ðə litl felo, hæf berɪd ɪn ə  
hju:dz maʊnd ɔv sɔ:ft<sup>3</sup> snou. mæk'dɒnəld wɛnt tu'wɔ:dz<sup>4</sup>  
him æt wʌns, ɛnd ɔ:lðou hi: sæŋk weɪst-di:p æt evri step, æt  
lʌɪst ri:tʃt ðə spɒt.

“ɔ:l rait nau, mai breɪv bɔɪ!” sɛd ðə dʒenərəl. tɛəriŋ  
ɔf hiz sæʃ, ɛnd nɔtiŋ wʌn ɛnd ɔv ɪt ɪntu ðə roup, hi: baʊnd  
pjɛr ɛnd him'self fɛmli təgeðə(r) wið ði ʌðər ɛnd, ɛnd ðen  
geɪv ðə signəl tu drɔ: ʌp.

ʌen ðə tu: keɪm swɪŋiŋ ʌp wʌns mɔ:ər ɪntu ðə dei-lait, ɛnd  
ðə souldʒəz sɔ: ðeɪə(r) pet stɪl əlaɪv ɛnd ʌn'hært, tʃi:ər əpən  
tʃi:ə(r) ræŋ aut, rouliŋ faɪr bæc əlɔŋ ðə laɪn, tɪl ðə veri  
maʊntɪnz ðəm'selvz<sup>5</sup> si:md tu ri'dʒɔis.

“wi: v<sup>6</sup> bi:n ʌndə(r) faɪər ɛnd ʌndə(r) snou təgeðə(r),” sɛd

Alternative forms:—<sup>1</sup> depθ. <sup>2</sup> i'nʌf. <sup>3</sup> sɔ:ft. <sup>4</sup> tɔ:dz. <sup>5</sup> ðəm-  
'selvz. <sup>6</sup> hæv. (hæv—the commonest form of all.—*W.R.*)—*L.S.*  
Also:—<sup>a</sup> juə.—*W.R.*

mæk'dənæld, tʃeifiŋ ðə bəiz kould hændz tendəli, “ənd nʌθiŋ  
ʃæl paɪt ʌs aɪftə(r) ðis, sou ləŋ æz wi: bouθ liv.”

ənd ðə dʒenərəl kept hiz wə:d. jə:z<sup>1</sup> aɪftə, mən ðə greit  
wə:z wəɪr ə:l ouvə(r), ðe:ə(r) mait hæv bi:n si:n, wə:kiŋ in ðə  
ɡa:dn̥ əv ə kwaiət kʌntri haus in ðə sauθ əv fraɪns, ə stu:pɪŋ  
mait-he:əd ould mæn, hu: wəz nou ʌðə(r) ðæn ðə feiməs  
mɑ:ʃəl mæk'dənæld; ənd ðə tə:l, souldʒə-laik felo əpən hu:z  
aɪm hi: li:nd fə:(r) səpə:t hæd wʌns bi:n litl̥ pjeɪr ðə dræmə(r).

## XVII

ðə dʒauf

ə brɔ:d di:p væli, di'sendiŋ ledʒ aɪftə(r) ledʒ til its inəməʊst  
debθs<sup>2</sup> a:(r) hidn̥ frəm saɪt əmid fa:(r)-ri:tʃiŋ ʃelvz əv rediʃ  
rək, bi'lou evri:mɛ:ə(r) stʌdid wið tʌfts əv paɪm grouvz ənd  
klʌstəriŋ fruit-tri:z in dʌrk-ɡri:n pæʃiz daʊn tu ðə fa:ðist end  
əv its waɪndiŋz; ə laɪdʒ braʊn mæs əv ir'regʒlə(r) meisənri  
krauniŋ ə sentrəl hil; bi'jənd ə tə:l ənd səli'təri tauər ouvə-  
'lukiŋ ði əpəzit bæŋk əv ðə hələ, ənd fa:ðə(r) daʊn smə:l  
raʊnd tʌrits ənd flæt haus-təps ha:f berid əmid ðə ɡa:dn̥  
foulʒidʒ, ðə houl plandʒd<sup>a</sup> in ə pə:pən'dikʒlə(r) flʌd əv laɪt  
ənd hi:t; sʌʃ wəz ðə fə:st æspikt<sup>b</sup> əv ðə dʒauf æz wi: əprəʊʃt  
it frəm ðə west. it wəz ə lʌvli si:n, ənd si:mɪd jet mɔ:ə(r)  
sou tu auər aɪz, wi:əri əv ðə ləŋ desə'leɪʃən θru: mɪʃ wi: hæd,  
wið ha:dli ən ik'sepʃən, dʒə:nid dei aɪftə(r) dei sins auə(r)  
lə:st fɛ:əwel glɪmps əv geɪzə ənd pælistain ʌp tu ðə fə:st  
entrəns ən in'hæbitid əreɪbjə. “laik ðə pærədəɪs əv i:tə:niti,  
nʌn kæn enter it til aɪftə(r) hæviŋ pri:vʒəsli paɪst ouvə(r)  
hel-bridʒ,” sez ən ærəb pəʊit, di'skraibiŋ sʌm simlə(r)  
lou'kæli'ti<sup>c</sup> in æl'dʒi:əriən lændz.

ri:'ænimeitid baɪ ðə vju:, wi: pʊʃt ən auə(r) dʒeidid bi:sts,  
ənd wəɪr ə:l'redi di'sendiŋ ðə fə:st krægi sləʊps əv ðə væli,  
mən tu: hə:smən, wel drest ənd fuli aɪmɪd aɪftə(r) ðə fæʃən  
əv ði:z paɪts, keɪm ʌp tuwə:d<sup>3</sup> ʌs frəm ðə taʊn, ənd æt wʌns  
səlʒustid<sup>d</sup> ʌs wið ə laud ənd ha:ti “marhaba,” ə:(r)

Alternative forms:—<sup>1</sup> ji:əz. <sup>2</sup> depθs. <sup>3</sup> təɪd. (I use təɪdz, but  
təɪd is unfamiliar.—*W.R.*)—*L.S.* Also:—<sup>a</sup> plʌnʒd. <sup>b</sup> æspekt.  
<sup>c</sup> lo'kæli'ti. <sup>d</sup> Usually səlʒustid.—*W.R.*



“welkəm”; end wið'aut fæiðə(r)<sup>a</sup> prefəs ðei ædid, “əlait end i:t,” giviŋ ðem'selvz<sup>1</sup> ði ig'zɑ:mpɫ, əv ðə fəimə(r) bai di'sendiŋ briskli frəm ðe:ə(r) lait limd hə:siz, end ʌn'taiiŋ ə la:dʒ leðə(r) bæŋ ful əv eksələnt deits, end ə wə:tə(r)-skin, fild frəm ðə raniŋ spriŋ: ðen sprediŋ aut ði:z moust əpətju:n ri'fresmənts ən ðə rək, end ædiŋ: “wi: wə:(r) ju:ə(r) ðət ju: mɑst bi: haŋgri end θə:sti, sou wi: hæv kɑm redi prə'vaidid,” ðei in'vaitid ʌs wɑns mə:ə(r) tu sit daun end bi'gin.—*From Palgrave's “Arabia.”*

## XVIII

ðə so'saiiti əv buks

ju: wil ədmit, dautlis, ðət əkəidiŋ tu ðə sin'seriti əv auə(r) di'zaiə(r) ðət auə(r) frendz mei bi: tru:, end auə(r) kəmpæn-jənz waiz, end in prə'pə:ʃən<sup>2</sup> tu ði ə:nistnis end dis'kreʃən wið mitʃ wi: tʃu:z bouθ, wil bi: ðə dʒenərəl<sup>3</sup> tʃɑ:nsiz əv auə(r) hæpinis end ju:sfulnis.

bət graŋtiŋ ðət wi: hæd bouθ ðə wil end ðə sens tu tʃu:z auə(r) frendz wel, hau fju: əv ʌs hæv ðə pauə(r)! ə:(r), æt li:st, hau limitid, fə:(r) moust, iz ðə sfi:ər əv tʃəis! ni:əli ə:l auər əsouʃi'eifənz<sup>b</sup> ɑ:(r) di'tə:mind bai tʃɑ:ns ə:(r) ni'sesiti, end ri'striktid wið'in ə næro sə:kl. wi: kænət nou hu:m wi: wud, end ðouz hu:m wi: nou wi: kænət hæv æt auə(r) said mæn wi: moust ni:d ðem. ə:l ðə ha:ə(r) sə:klz əv hju:mən in'telidʒəns ɑ:(r), tu ðouz bi'ni:θ, ounli mouməntəri- end pɑ:ʃəli oupp. wi: mei, bai gud fə:tʃən, əbtein ə glimps əv ə greit pout, end hi:ə(r) ðə saund əv hiz vəis; ə:(r) put ə kwestʃən tu ə mæn əv saiəns, end bi: ɑ:nsəd gud-ju:mədli<sup>c</sup>.

wi: mei in'truid ten minits tək ən ə kəbinit ministə(r), ɑ:nsəd prəbəbli wið wə:dz wə:s ðæn sailəns, bi:iŋ di'septiv; ə:(r) snætʃ, wɑns ə:(r) twais in auə(r) laivz, ðə privilidʒ əv θrouiŋ ə bukei in ðə pɑ:θ əv ə prin'ses<sup>4</sup>, ər ərestin ðə ka:ind glɑ:ns əv ə kwɪ:n. end jet ði:z mouməntəri tʃɑ:nsiz wi:

Alternative forms:—<sup>1</sup> ðəmselvz. <sup>2</sup> prəpə:ʃən. <sup>3</sup> dʒenərəl.

<sup>4</sup> prinses. (Not here.—*W.R.*)—*L.S.* Also:—<sup>a</sup> fə:ðə. <sup>b</sup> əsou-si'eifənz. <sup>c</sup> hju:mədli. (ju:mə is old-fashioned.)—*W.R.*



kavit, ɔnd spend auə(r) jə:z<sup>1</sup>, ɔnd pæʃənz, ɔnd pauəz in  
 pə'sju:t ɔv litl mə:ə(r) ðæn ði:z, mail mi:ntaim ðe:ər iz ə  
 so'saiiti kəntinjuəli oupŋ tu ʌs ɔv pi:pl̩ hu: wil tɔ:k tu ʌs æz  
 lɔŋ æz wi: laik, mət'evər auə(r) ræŋk ɔ:r əkju'peɪʃən—tɔ:k tu  
 ʌs in ðə best wɔ:dz ðei kæn tʃu:z ɔnd ɔv ðə θiŋz ni:ərist  
 ðe:ə(r) ha:ts. ɔnd ðis so'saiiti, bi'kɔz it iz sou nju:mərəs ɔnd  
 sou dʒəntl̩, ɔnd kæn bi: kept weitiŋ raund ʌs ɔ:l dei lɔŋ—  
 kiŋz ɔnd steitsmən lɪŋgəriŋ peɪʃəntli, nɔt tu graɪnt ɔ:dʒəns,  
 bʌt tu geɪn it—in ðouz pleɪnli fə:niʃt ɔnd næro ænti-ru:mz,  
 auə(r) bukkeis-ʃelvz, wi: meɪk nou əkaʊnt ɔv ðæt kʌmpəni,  
 pə'hæps nevr̩(r) lɪsŋ tu ə wɔ:d ðei wud sei ɔ:l dei lɔŋ.—  
*Ruskin* : “*Sesame and Lilies*.”

Alternative form :—<sup>1</sup> jɪ:z.

## pouitri

### ðə stri:t ɒv bai-ænd-bai

ou ʃʌn ðə spɒt, mai ju:θfʊl frendz, ai əɪdʒ ju: tu bi'weɪə(r) !  
bi'gailɪŋ iz ðə plezənt wei, ənd səʊftli <sup>1</sup> bri:ʒ ði eɪə(r) ;  
jet nʌn hæv evə(r) pʌɪst tu si:nz i'noubliŋ, greɪt ənd hai,  
hu: wʌns bi'gæn tu lɪŋgə in ðə stri:t ɒv bai-ænd-bai.

hau veɪrɪd a:(r) ði imɪdʒɪz əraɪzɪŋ tu mai saɪt,  
ɒv ðouz hu: wɪʃt tu ʃʌn ðə rɔŋ, hu: lʌvd ənd praɪzd ðə raɪt,  
jet frəm ðə sɪlkŋ bɒndz ɒv slouθ ðei veɪnli strouv tu flai,  
mɪtʃ held ðem dʒentli prɪznd in ðə stri:t ɒv bai-ænd-bai.

“ mai prədʒɪkts θraɪv,” ðə mə:tʃənt sed ; “ mən dʌblɪd iz mai  
stə:ə(r),

hau fri:li ʃæl mai redi gould bi: ʃaʊəd əmʌŋ ðə pu:ə(r) ! ”  
vʌɪst gru: hɪz welθ, jet strouv hi: nɒt ðə mə:neɪz ti:ə(r) tu  
draɪ ;

hi: nevə(r) dʒəɪnɪd ɒnwəd frəm ðə stri:t ɒv bai-ænd-bai.

“ fə:gɪv <sup>2</sup> ðai ərɪŋ brʌðə(r) ; hi: hæz wept ənd sʌfəd lɔŋ ! ”  
ai sed tu wʌn ; hu: aɪnsəd—“ hi: hæθ dʌn mi: grɪvəs rɔŋ ;  
jet wɪl ai sɪk mai brʌðə(r), ənd fəgɪv him eɪər ai dai.”  
ələɪs ! deθ ʃɔ:tli faʊnd him in ðə stri:t ɒv bai-ænd-bai.

ðə wɪərəɪd wɛɪldliŋ mju:zɪz əpən lɔst <sup>3</sup> ənd weɪstɪd deɪz,  
rɪ'zɒlvɪd tu tɔ:n hi:ər'wɪftə(r) frəm ði erər ɒv hɪz weɪz,  
tu lɪft hɪz grɒvliŋ <sup>4</sup> θɔ:ts frəm ə:θ, ənd fɪks ðem ɒn ðə skai ;  
mai dʌz hi: lɪŋgə(r) fɒndli in ðə stri:t ɒv bai-ænd-bai ?

Alternative forms :—<sup>1</sup> softli. <sup>2</sup> fəgɪv. <sup>3</sup> lɔst. (Usual now.—W.R.)  
<sup>4</sup> grɒvliŋ.

ðen ʃʌn ðə spət, mai ju:θful frendz ; wɜ:k ən mail jet ju: mei ;  
 let nət ould eidʒ ɔ:'teik <sup>1</sup> ju: <sup>a</sup> æz ju: <sup>a</sup> slouθfli <sup>b</sup> di'lei,  
 lest ju: ʃud geiz əraund ju: <sup>a</sup>, ənd dis'kʌvə(r) wið ə sai  
 ju: hæv ri:tʃt ðə haus ov "nevə(r)" —bai ðə stri:t ov "bai-  
 ənd-bai."

*Abdy.*

ðə dʒækdə: ov ri:mz

ðə dʒækdə: <sup>2</sup> sæt ən ðə ka:di:nəlz tʃe:ə(r) :  
 biʃəp ənd æbət ənd pra:ə(r) wə:(r) ðe:ə(r) ;  
     meni ə mʌŋk, ənd meni ə fra:ə(r),  
     meni ə nait, ənd meni ə skwa:ə(r),  
 wið ə greit meni mɔ:ər ov lesə(r) di'gri:,—  
 in su:θ ə gudli kʌmpəni ;  
 ənd ðei sə:vð ðə lɔ:d praimit ən bendid ni:  
     nevə(r), ai wi:n, wɜz ə praudə(r) si:n,  
 red ov in buks, ɔ:(r) dremt ov in dri:mz,  
 ðæn ðə ka:di:nəl lɔ:d ɑ:tʃ'biʃəp ov ri:mz !  
     in ənd aut, θru: ðə mətli raut,  
     ðæt litl dʒæk'də: <sup>c</sup> kept həpiŋ əbaut ;  
     hi:ər ənd ðe:ə(r), laik ə dæg in ə fe:ə(r),  
     ouvə(r) kʌmfits ənd keiks, ənd diʃiz ənd pleits,  
 kaul ənd koup, ənd rɔtʃit ənd pɔ:l,  
 maitər ənd krouʒə(r) <sup>d</sup> ! hi: həpt əpən ɔ:l !  
     wið sə:si e:ə(r), hi: pɔ:tʃt ən ðə tʃe:ə(r)  
     ʌe:ə(r), in steit, ðə greit lɔ:d ka:di:nəl sæt  
 in ðə greit lɔ:d ka:di:nəlz greit red hæt ;  
     ənd hi: pi:əd in ðə feis ov hiz lɔ:dʃips greis,  
 wið ə sætisfaid luk, æz if hi: wud sei,  
 "wi: tu: ɑ:(r) ðə greitist fouks hi:ə(r) tə-dei <sup>e</sup> !"

Alternative forms :—<sup>1</sup> ouvə'teik. <sup>2</sup> dʒæk'də. The syllables are both accented, and it depends on the position of the word which should have the chief stress. It is on the second syllable when the word is followed by a pause.—*L.S.* Also :—<sup>a</sup> ju. To make these long quite spoils the rhythm. (In Miss Soames's original transcription ju: and ju were not distinguished.—*ED.*) <sup>b</sup> Better -fuli. <sup>c</sup> I should read 'dʒækdə:, except in rime. <sup>d</sup> krouʒjə. <sup>e</sup> Or tu-dei.—*W.R.*

and ðə pri:sts wið ɔ:, æz sɑtʃ fri:ks ðei sɔ:,  
sed, “ðə devl mʌst bi: in ðæt litl dʒæk'dɔ:!”

ðə fi:st wɔz ouvə(r), ðə bɔ:d wɔz kli:əd,  
ðə flɔ:nz ənd ðə kʌstədz hæd ɔ:l disə'pi:əd,  
ənd siks litl siŋiŋ-bɔ:z,—di:ə(r) litl soulz!  
in nais kli:n feisiz, ənd nais məit stoulz,

keim in ɔ:də(r) dʒu:, tu: bai tu:,  
mə:tʃiŋ ðæt grænd ri'fektəri θru:!  
ə nais litl bɔi held ə gouldn jʊ:ə(r),  
em'bɔst<sup>1</sup> ənd fild wið wɔ:tər æz pjʊ:ə(r)  
æz eni ðæt flouz bi'twi:n ri:mz ənd nəmu:ə(r);  
mitʃ ə nais litl bɔi stud redi tu kætʃ  
in ə faɪn gouldn hænd-beisn meid tu mətʃ.  
tu: nais litl bɔiz, rɑ:ðə(r) mɔ:ə(r) groun,  
kærid lævndə(r) wɔ:tə(r), ənd ou də kəloun;  
ənd ə nais litl bɔi hæd ə nais keik əv soup,  
wɔ:ði əv wɔʃiŋ ðə hændz əv ðə pɒp.

wʌn litl bɔi mɔ:ər ə næpkin bɔ:ə(r)  
əv ðə best məit daɪəpə(r), frɪndʒd wið piŋk,  
ənd ə kɑ:di:nəlz hæt məkt in “pə:mənənt iŋk.”

ðə greit lɔ:d kɑ:di:nəl tɔ:nz æt ðə saɪt  
əv ði:z nais litl bɔiz drest ɔ:l in məit:

frəm hiz fiŋge(r) hi: drɔ:z hiz kɔ:stli<sup>2</sup> tɔ:kwɔ:z<sup>3</sup>;  
ənd, nɔt θiŋkiŋ æt ɔ:l əbaut litl dʒæk'dɔ:z,

di'pɔ:zits it streit bai ðə saɪd əv hiz pleit,  
məɪl ðə nais litl bɔiz ən hiz ɛmɪnəns weɪt;  
tɪl, mən noubədi<sup>4</sup> z dri:miŋ əv eni sɑtʃ θiŋ,  
ðæt litl dʒæk'dɔ:⁵ həps ɔ:f wið ðə riŋ!

ðe:ə(r) z ə kraɪ ənd ə ʃaut, ənd ə dʒu:ɪs əv ə raut  
ənd noubədi<sup>4</sup> si:mz tu nou mət ðe:ər əbaut,  
bʌt ðə mʌŋks hæv ðe:ə(r) pɔ:kɪts ɔ:l tə:nd ɪnsaɪd aut;  
ðə fraɪəz ɑ:(r) ni:lɪŋ ənd hantiŋ, ənd fi:lɪŋ

Alternative forms:—<sup>1</sup> im'bɔst. <sup>2</sup> kɔstli. <sup>3</sup> tɔ'kwɔ:z. <sup>4</sup> noubədi.  
(<sup>5</sup> See p. 207, note c.—ED.)

ðə kɑ:pit, ðə flə:ər, ənd ðə wə:lz, ənd ðə si:lɪŋ,

ðə kɑ:dinəl dru: ɔ:f<sup>a</sup> i:tʃ pləm-kələd ʃu:,  
ənd left hiz red stəkiŋz iks'pouzd tu ðə vju: ;

hi: pi:ps ənd hi: fi:lz in ðə touz ənd ðə hi:lz ;

ðei tə:n ʌp ðə diʃiz,—ðei tə:n ʌp ðə pleits,

ðei teik ʌp ðə poukər ənd pouk aut ðə greits,

ðei tə:n ʌp ðə ragz, ðei ig'zæmin ðə magz :

bat nou !—nou satʃ θiŋ ;— ðei kɑ:nt faɪnd ðə riŋ !

ənd ði æbət di'kleiəd ðət, “ æn noubədi twigd it,

sam ra:skl ɔ:r ʌðə(r) hæd pəpt in, ənd prɪgd it ” !

ðə kɑ:dinəl rouz wið ə dignifaɪd luk,

hi: kə:ld fə:(r) hiz kændl, hiz bel, ənd hiz buk !

in houli æŋgər ənd paɪəs gri:f,

hi: sələmli kə:st ðæt ra:skəli θi:f !

hi: kə:st him æt bə:d, hi: kə:st him in bed ;

frem ðə soul əv hiz fut tu ðə kraun əv hiz hed ;

hi: kə:st him in sli:piŋ, ðət evəri<sup>1</sup> naɪt

hi: ʃud dri:m əv ðə devl<sup>2</sup>, ənd weik in ə fraɪt ;

hi: kə:st him in i:tiŋ, hi: kə:st him in driŋkiŋ,

hi: kə:st him in kə:fiŋ<sup>3</sup>, in sni:ziŋ, in wiŋkiŋ ;

hi: kə:st him in sitiŋ, in stændiŋ, in laiŋ,

hi: kə:st him in wə:kiŋ, in raidiŋ, in flaiŋ,

hi: kə:st him in liviŋ, hi: kə:st him in daiŋ !

nevə(r) wəz hə:d satʃ ə terɪbl<sup>4</sup> kə:s !

bat mət geiv raiz tu nou litl səpraiz,

noubədi<sup>5</sup> si:md wən peni ðə wə:s !

ðə dei wəz gən<sup>6</sup>, ðə naɪt keim ən,

ðə mʌŋks ənd ðə fraiəz ðei sətʃt til dən,

æn ðə sækristŋ sə:, ən krampld klə:,

kʌm limpiŋ ə puə(r) litl leim dʒæk'də: ;

nou lɔŋgə(r) gei, æz ən jestədei<sup>7</sup> ;

hiz feðəz ɔ:l si:md tu bi: tə:nd ðə rəŋ wei,

Alternative forms :—<sup>1</sup> evri. <sup>2</sup> devil. (Hardly commendable.—*W.R.*)

<sup>3</sup> kəfiŋ. <sup>4</sup> terəbl. (Cp. p. 119, bottom.—*W.R.*) <sup>5</sup> noubədi. <sup>6</sup> gən.

<sup>7</sup> jestədi. (Rime forbids this here.—*W.R.*)—*L.S.* Also :—<sup>a</sup> ɔf.—*W.R.*

hiz pinjenz dru:pt—hi kud ha:dli stænd,—  
 hiz hed wəz bə:ld æz ðə pa:m əv jə:(r)<sup>a</sup> hænd ;  
 hiz ai sou dim, sou weistid itʃ lim,  
 ðæt, hi:dli:s əv græmə(r), ðei ə:l kraid, “*ðæt s him !*—  
 ðæt s ðə skæmp ðæt hæz dæn ðis skændələs θiŋ !  
 ðæt s ðə θi:f ðæt hæz gət mi<sup>1</sup> lə:d ka:dinəlz riŋ !”  
 ðə pu:ə(r) litl dʒæk'də:, men ðə maŋks hi: sə:,  
 fi:bli geiv vent tu ðə goust əv ə kə:,  
 ənd tænd hiz bə:ld hed, æz matʃ æz tu sei,  
 “*prei bi: sou gud æz tu wək ðis wei !*”  
 slouər ənd slouə(r), hi: limpt ən bi'fə:ə(r),  
 til ðei keim tu ðə bæk əv ðə belfri də:ə(r),  
 men ðə fə:st θiŋ ðei sə:,  
 midst ðə stiks ənd ðə strə:,  
 wəz ðə riŋ in ðə nest əv ðæt litl dʒæk'də: !

ðen ðə lə:d ka:dinəl kə:ld fə:(r) hiz buk,  
 ənd ə:f ðæt teribl kə:s hi: tuk ;  
 ðə mju:t iks'preʃən<sup>2</sup> sə:vd in lju: əv kənfeʃən<sup>3</sup>,  
 ənd, bi:ŋ ðas kapld wið ful resti'tju:ʃən,  
 ðə dʒæk'də: gət plinəri æbso'lju:ʃən<sup>4</sup> !  
 men ðouz wə:dz wə:(r) hə:ld, ðæt pu:ə(r) litl bə:ld  
 wəz sou tʃeindʒd<sup>c</sup> in ə moumənt, t wəz ri:li əbsə:ld<sup>4</sup>.  
 hi: gru: sli:k ənd fæt ; in ədiʃən tu ðæt,  
 ə freʃ krəp əv feðəz keim θik æz ə mæt !  
 hiz teil wægld mə:ə(r) i:vŋ ðæn bi'fə:ə(r) ;  
 bat nou lɔŋgə(r) it wægd wið ən impjudənt<sup>5</sup> ɛ:ə(r),  
 nou lɔŋgə(r) hi: pə:tʃt ən ðə ka:dinəlz tʃɛ:ə(r).  
 hi: hɔpt nau əbaut wið ə geit di'vaut ;  
 æt mətinz, æt vespəz, hi: nevə(r) wəz aut ;  
 ənd sou fa:(r) frəm eni mə:ə(r) pilfəriŋ di:dz,  
 hi: ə:lwi:z<sup>6</sup> si:md teliŋ ðə kənfesəz<sup>7</sup> bi:dz.

Alternative forms :—<sup>1</sup> mai. <sup>2</sup> eks'preʃən. <sup>3</sup> kən'feʃən. <sup>4</sup> æb'sə:ld.  
<sup>5</sup> impident. <sup>6</sup> ə:lwei:z. <sup>7</sup> kənfesəz, when properly accented on the  
 second syllable, but the rhythm requires us here to shift the accent to the  
 first syllable. (This was the usual pronunciation a century ago.—ED.)—*L.S.*  
 Also :—<sup>a</sup> juə. <sup>b</sup> -'lu:ʃən. <sup>c</sup> tʃeinzd.—*W.R.*



if eni wan laid, ɔr if eni wan swə:ə(r),  
 ɔr slambəd in prɛ:ə(r)-taim ənd hæpnd tu snə:ə(r),  
 ðæt gud dʒæk'də: wud giv ə greit "kə:",  
 æz matʃ æz tu sei, "dount du: sou eni mə:ə(r)!"  
 mail meni ri'maikt, æz hiz mænə(r) ðei sɔ:,  
 ðæt ðei "nevə(r) hæd noun satʃ ə paɪəs dʒæk'də:!"  
 hi: lɔŋ livd ðə praid ɔv ðæt kantri said<sup>a</sup>,  
 ənd æt la:st in ði ɔudər ɔv sæŋktiti daɪd;  
 men, æz wɛ:dz wɛ:(r) tu: feint, hiz merits tu peɪnt,  
 ðə kɔŋkleiv<sup>1</sup> di'tə:mɪnd tu meɪk him ə seɪnt!  
 ənd ɔn nju:li-meɪd seɪnts ənd pɔups, æz ju: nou,  
 it s ðə kɑstəm æt roum, nju: neɪmz tu bi'stou,  
 sou ðei kænənaɪzd him baɪ ðə neɪm ɔv dʒɪm krou!

*Barham.*

ɔv ðə tʃaɪld wið ðə bɛ:d æt ðə buʃ

"mai litl tʃaɪld, hau kænst ðau sit,  
 ənd siŋ əmɪdst sou meni θə:nz?  
 let mi: bæt hould ʌpən ði: get;  
 mai lʌv wið ɔnə(r) ði: ɛdə:nz.  
 "ðau aɪt æt preznt litl wə:θ;  
 faɪv fa:ðɪŋz nʌn wil giv fə:(r) ði:;  
 bæt priði, litl bɛ:d, kʌm fə:θ;  
 ðau ɔv mə:ə(r) vɛljʊ aɪt tu mi:.  
 "t<sup>2</sup> iz truɪ, it iz sʌn'ʃaɪn<sup>3</sup> tə-deɪ,  
 tɐb-məro bɛ:dz wil hæv ə stə:m;  
 mai prɪti wʌn, kʌm ðau əwei,  
 mai buzəm ðen ʃæl ki:p ði: wɔ:m.  
 "ðau sʌbdʒɪkt aɪt tu kould ə<sup>4</sup> naɪts,  
 mɛn dɑ:kni:s iz ðaɪ kʌvərɪŋ<sup>5</sup>,  
 æt dei z ðaɪ deɪndʒə(r)<sup>c</sup> greit baɪ kaɪts,  
 hau kænst ðau ðen sit ðe:ər ənd siŋ?

Alternative forms:—<sup>1</sup> kɔŋkleiv. <sup>2</sup> it. (On account of the rhythm the alternative forms given under 2 and 5 are not admissible here. —ED.). <sup>3</sup> sʌn'ʃaɪn. <sup>4</sup> ɔv. <sup>5</sup> kʌvrɪŋ.—L.S. <sup>a</sup> kantri 'said, but usually 'kantri said. Also:—<sup>b</sup> tu-. <sup>c</sup> deɪndʒə.—W.R.

“ðai fuɪd iz skɛ:əs ɒnd skænti tu:,  
 t iz wɛ:mz ɒnd træʃ mitʃ ðau dʌst it;  
 ðai preznt steit ai piti du:,  
 kʌm, ai l<sup>1</sup> pro'vaid ði: betər mi:t.

“ai l fi:ð ði: wið məit brɛd ɒnd milk,  
 ɒnd ʃʊgəpləmz, if ðem ðau kreiv;  
 ai l kʌvə(r) ði: wið faɪnist silk  
 ðət frəm ðə kould ai mei ði: seiv.

“mai faðəz pæləs ʃæl bi: ðain,  
 ʃei, in it ðau ʃælt sit ɒnd siŋ;  
 mai litl bɛ:d, if ðau lt<sup>2</sup> bi: main,  
 ðə houl jə:(r)<sup>3</sup> raund ʃæl bi: ðai sprɪŋ.

“ai l ti:tʃ ði: ɔ:l ðə nouts æt kɔ:t;  
 ʌn'tɔ:t ɒv mju:zɪk ðau ʃælt plei;  
 ɒnd ɔ:l ðət ðiðə(r) du: ri'zɔ:t,  
 ʃæl preiz ði: fɔ:r it evri dei.

“ai l ki:p ði: seif frəm kæt ɒnd kə:(r),  
 nou mænər ə<sup>4</sup> hɑ:m ʃæl kʌm tu ði:,  
 ʃei, ai wil bi: ðai sʌkərə(r),  
 mai buzəm ʃæl ðai kæbin bi:.”

bʌt lou, bi'hould, ðə bɛ:d iz ɡɔ:n<sup>5</sup>;  
 ði:z tʃɑ:miŋz wud nɒt meik hə:(r) ji:ld;  
 ðə tʃaɪld z left æt ðə buʃ əloun,  
 ðə bɛ:d flaiz jɒndər ɔ:ə(r)<sup>6</sup> ðə fi:ld.

*John Bunyan.*

ðə dis'trʌkʃən ɒv se'nækərib<sup>7</sup>

ði əsirjən<sup>8</sup> keim daʊn laɪk ə wʊlf ɒn ðə fould,  
 ɒnd hi:z kouhɔ:ts wə:(r) ɡli:miŋ in pɛ:pl̩ ɒnd ɡould;  
 ɒnd ðə ʃɪn ɒv ðe:ə(r) spi:əz wɒz laɪk stɑ:z ɒn ðə si:,  
 mən ðə blu: weiv roulz naitli ɒn di:p ɡæli'li:<sup>9</sup>.

Alternative forms:—<sup>1</sup> wil. (On account of the rhythm the alternative forms given under 1 and 2 are not admissible here.—ED.). <sup>2</sup> wilt  
<sup>3</sup> ji:ə(r). (Better.—W.R.) <sup>4</sup> ɒv. <sup>5</sup> ɡɔn. <sup>6</sup> ouvə(r). <sup>7</sup> si'nækərib.  
<sup>8</sup> æ'sirien, əsirien. <sup>9</sup> ɡælili:.

laik ðe li:vz ov ðe fərist mən samər iz grīn,  
 ðæt houst wið ðe:ə(r) bæneʒ æt sanset iz si:n ;  
 laik ðe li:vz ov ðe fərist mən ɔ:təm hæz bloun,  
 ðæt houst ɔn ðe mərə lei wiðəd end stroun !

fə:(r) ði eindʒəl<sup>1</sup> ov deθ spred hiz wiŋz ɔn ðe bla:st,  
 end bri:ðd in ðe feis ov ðe fou æz hi: pa:st ;  
 end ði aiz ov ðe sli:pəz wækst dedli end tʃil,  
 end ðe:ə(r) ha:ts bat wans hi:vɔd, end fə:r evə(r) gru: stil !

end ðe:ə(r) lei ðe sti:nd wið hiz nəstrilz ɔ:l waɪd,  
 bat θru: it ðe:ə(r) rould nət ðe bræθ ov hiz praid ;  
 end ðe foun ov hiz ga:spiŋ lei mait ɔn ðe tə:f  
 end kould æz ðe spreɪ ov ðe rək-bi:tiŋ sə:f.

end ðe:ə(r) lei ðe raide(r) dis'tə:tid end peil,  
 wið ðe dju: ɔn hiz brau end ðe rəst ɔn hiz meil ;  
 end ðe tents wə:r ɔ:l sailənt, ðe bæneʒ əloun,  
 ðe la:nsiz ʌn'liftid, ðe trampit ʌn'bloun.

end ðe widoz ov æfər ɑ:(r) laud in ðe:ə(r) weil,  
 end ði aidəlʒ<sup>2</sup> ɑ:(r) brouk<sup>3</sup> in ðe tempɫ ov beil<sup>4</sup> ;  
 end ðe mait ov ðe dʒəntail, ʌn'smout bai ðe səɪd,  
 hæθ meltid laik snou in ðe glɑ:ns ov ðe lɔɪd !

*Byron.*

### ðe mæri:neʒ ov iŋglənd

ji: mæri:neʒ ov iŋglənd  
 ðæt ga:ɪd auə(r) neitiv si:z !  
 hu:z flæg hæz breivɔd, ə θauzənd jə:z<sup>a</sup>,  
 ðə bætl̩ end ðə bri:z !  
 jə:(r)<sup>b</sup> glɔ:ri:ʒəs<sup>5</sup> stændəd laɪntʃ<sup>c</sup> əgen<sup>6</sup>  
 tu mætʃ ənəðə(r) fou ;  
 end swi:p θru: ðə di:p,  
 mail ðə stə:mi waɪndz<sup>7</sup> du: blou ;

Alternative forms :—<sup>1</sup> eindʒl̩. (einzəl.—*W.R.*) <sup>2</sup> aidl̩z <sup>3</sup> broukŋ.  
 (Grammatically, not phonetically, alternative.—*W.R.*) <sup>4</sup> beɪəl. (Not  
 here.—*W.R.*) <sup>5</sup> glɔ:ri:əs. (Better.—*W.R.*) <sup>6</sup> əgeɪn. <sup>7</sup> windz.  
 —*L.S.* Also :—<sup>a</sup> jɪəz. <sup>b</sup> juə. <sup>c</sup> Now lɔ:nʃ.—*W.R.*

mail ðə bætl̩ reidʒiz laud ənd ləŋ  
ənd ðə stə:mi waɪndz du: blou.

ðə spirits əv jə:(r) fa:ðəz  
ʃæl stɑ:t frəm evri weiv—  
fə:(r) ðə dek it wəz ðe:ə(r) fi:ld əv feim,  
ənd ouʃən wəz ðe:ə(r) greiv:  
me:ə(r) bleik ənd maiti nelsŋ fel  
jə:(r)<sup>a</sup> mænli ha:ts ʃæl glou,  
æz ji: swi:p θru: ðə di:p,  
mail ðə stə:mi waɪndz du: blou;  
mail ðə bætl̩ reidʒiz laud ənd ləŋ  
ənd ðə stə:mi waɪndz du: blou.

bri'tænʒə ni:dz nou bulwə:ks,  
nou tauəz ələŋ ðə sti:p;  
hə:(r) ma:tʃ iz ɔ:ə(r)<sup>1</sup> ðə mauntin weivz,  
hə:(r) houm iz ən ðə di:p.  
wið θʌndəz frəm hə:(r) neitiv ouk  
ʃi: kwelz ðə flʌdz bi'lou—  
æz ðei rə:ər ən ðə ʃə:ə(r),  
men ðə stə:mi waɪndz du: blou;  
men ðə bætl̩ reidʒiz laud ənd ləŋ,  
ənd ðə stə:mi waɪndz du: blou.

ðə mi:tʃə(r)<sup>b</sup> flæg əv ɪŋɡlənd  
ʃæl jet te'rifik bə:n;  
til deɪndʒəz<sup>c</sup> trʌbl̩d naɪt di'pɑ:t  
ənd ðə stɑ:r əv pi:s ri'tə:n.  
ðen, ðen, ji: ouʃən-wərjəz<sup>2</sup>!  
auə(r) sɔŋ ənd fi:st ʃæl flou  
tu ðə feim əv jə:(r) neim,  
men ðə stə:m hæz si:st tu blou;  
men ðə fa:əri faɪt iz həɪd nou mə:ə(r),  
ənd ðə stə:m hæz si:st tu blou.

*T. Campbell.*

Alternative forms:—<sup>1</sup> ouvə(r). (Not here.—*W.R.*) <sup>2</sup> wəriəz.  
(Better.—*W.R.*)—*L.S.* Also:—<sup>a</sup> juə. <sup>b</sup> Better mi:tʃə. <sup>c</sup> deɪndʒəz.  
—*W.R.*

a:nse(r) tu ə tʃaildz kwestʃən

du: ju: a:sk ʌt ðə bə:dz sei? ðə spæro, ðə dʌv,  
 ðə linit, ʌnd θrʌʃ, sei "ai lʌv ʌnd ai lʌv!"  
 in ðə wintə(r) ðe:ə(r)<sup>1</sup> sailənt, ðə wind iz sou strɔŋ;  
 ʌt it sez ai daʊnt<sup>2</sup> nou, bʌt it siŋz ə laʊd səŋ.  
 bʌt grin li:vz ʌnd blɔsəmz ʌnd sʌni wə:m weðə(r),  
 ʌnd siŋiŋ ʌnd lʌviŋ, ə:l kʌm bæ:k təgeðə(r).  
 bʌt ðə lʌ:k iz sou brimful əv glædnis ʌnd lʌv,  
 ðə grin fi:ldz bi'lou him, ðə blu: skai əbʌv,  
 ðət hi: siŋz ʌnd hi: siŋz, ʌnd fə:r evə(r) siŋz hi:,  
 "ai lʌv mai lʌv, ʌnd mai lʌv lʌvz mi:."

*Coleridge.*ðə pain-æpl̩ ʌnd ðə bi:

ðə pain-æpl̩z in tripl̩ rou  
 wə:(r) bʌ:skiŋ hət, ʌnd ə:l in blou;  
 ə bi: əv moust di'zə:niŋ<sup>a</sup> teist  
 pə:'si:vɔd<sup>3</sup> ðə freigrəns æz hi: pə:st;  
 ʌn i:gə(r) wiŋ ðə spəilə(r) keim,  
 ʌnd sə:tʃt fə:(r) kræni:z in ðə freim,  
 ə:dʒd hiz ətəmt ʌn evri<sup>4</sup> said,  
 tu evri pein hiz trʌŋk əplaid;  
 bʌt stil in vein—ðə freim wəz tait,  
 ʌnd ounli pə:vjes tu ðə lait:  
 ðʌs hæviŋ weistid ha:f hiz dei,  
 hi: trimd hiz flait ʌnʌðə(r) wei.

auə(r) di:ə(r) di'laits a:r ə:fŋ sʌtʃ:  
 eks'pouzɔd<sup>5</sup> tu vju:, bʌt nɔt tu tʌtʃ,  
 ðə saɪt auə(r) fu:lɪʃ ha:t in'fleimz,  
 wi: lɔŋ fə:(r) pain-æpl̩z in freimz:  
 wið houplis wiʃ wʌn luks ʌnd liŋgəz,

Alternative forms:—<sup>1</sup> ðeɪ a:(r). <sup>2</sup> du: nɔt. (Not here.—*W.R.*)  
<sup>3</sup> pəsi:vɔd. <sup>4</sup> evəri. <sup>5</sup> iks'pouzɔd.—*L.S.* Also:—<sup>a</sup> di'sə:niŋ (quite  
 so common, or more).—*W.R.*

wan breiks ðe glais end kats hiz fingəz,  
 bat ðouz hu:m tru:θ end wizdəm li:d,  
 kæn gæðə(r) hani frəm e wi:d.

*Cowper.*

ðe ri'taiəd kæt

e pouits kæt, si'deit end greiv  
 æz pouit wel kud wiʃ tu hæv,  
 wəz matʃ ədiktid tu in'kwaie(r)  
 fə:(r) nuks tu mitʃ ʃi: mait ri'taiə(r),  
 end məiə(r), si'kjuiər æz maus in tʃɪŋk,  
 ʃi: mait ri'pouz, ə:(r) sit end θɪŋk.

samtaimz <sup>1</sup> æsendiŋ <sup>2</sup> debə'neiə(r)<sup>a</sup>  
 ən æpl tri:, ə:(r) ləfti peiə(r),  
 lɒdʒd wið kənvi:njəns in ðə fə:k,  
 ʃi: wɒtʃt ðə ga:dnər æt hiz wək :  
 samtaimz hə:r i:z end sɒləs sɔ:t  
 in ən ould emti wə:triŋ <sup>3</sup>-pət ;  
 ðe:ə(r), wɒntiŋ nʌθiŋ seiv e fæn  
 tu si:m sam nimf in hə:(r) si'dæn,  
 ɒpærəld in ig'zæktist sɔ:t,  
 end redi tu bi: bə:n tu kɔ:t.

bat lʌv əv tʃeindʒ <sup>b</sup> it si:mz hæz pleis  
 nɒt ounli in auə(r) waizə(r) reis ;  
 kæts əlso fi:l, æz wel æz wi:,  
 ðæt pæʃənz fə:s, end sou did ʃi:.  
 hə:(r) klaimiŋ, ʃi: bi'gæn tu faɪnd,  
 ɒks'pouz <sup>d</sup> hə:(r) tu: matʃ tu ðə waɪnd <sup>5</sup>,  
 end ði ould ju:tənsil <sup>6</sup> əv tin  
 wəz kould end kʌmfətli:s wið'in :  
 ʃi: ðe:əfə:(r) wiʃt, in'sted əv ðouz,  
 sam pleis əv mə:ə(r) si'rɪn ri'pouz,

Alternative forms:—<sup>1</sup> sam'taimz.      <sup>2</sup> əsendiŋ.      <sup>3</sup> wə:təriŋ.  
<sup>4</sup> iks'pouz.      <sup>5</sup> wind. (Not here.—*W.R.*)      <sup>6</sup> ju'tənsil. (The only  
 pronunciation now.—*W.R.* Till about 1800, as in the text.—*Ed.*).—*L.S.*  
 Also:—<sup>a</sup> debə'neiə.      <sup>b</sup> tʃeinz.—*W.R.*



Λε:ə(r) ni:ðə(r) <sup>1</sup> kould mait kΛm, nɔ:r ε:ə(r)  
tu: ru:dlɪ wɒntən wið hə:(r) he:ə(r),  
ənd sɔ:t it in ðə laikljɪst <sup>2</sup> moud,  
wið'in hə:(r) mɑ:stəz snʌg əboud.

ə drɔ:ər, it tʃɑ:nst, æt bətəm laɪnd  
wið linɪn ɒv ðə sɔ:ftɪst <sup>3</sup> kaɪnd,  
wið sʌtʃ æz mə:tʃənts ɪntro'dju:s  
frəm ɪndʒə, fə:(r) ðə leɪdɪz ju:s—  
ə drɔ:ər ɪm'pendɪŋ ɔ:ə(r) <sup>4</sup> ðə rest,  
haɪf ɒupn, ɪn ðə tɒpmoust tʃest,  
ɒv debθ <sup>5</sup> ɒnʌf <sup>6</sup>, ənd nʌn tu spɛ:ə(r),  
ɪn'vaɪtɪd hə:(r) tu slʌmbə(r) ðe:ə(r).  
pus, wið di'lait bi'jənd ɪks'preʃən,  
sə'veɪd ðə sɪn ənd tuk pɒ'zeʃən.  
rɪ'kʌmbənt æt hə:r ɪz, ε:ə(r) lɒŋ,  
ənd lʌld baɪ hə:r ɒn hʌm-drʌm sɒŋ,  
ʃɪ: lɛft ðə ke:əz ɒv laɪf bi'haind  
ənd slept æz ʃɪ: wud sli:p hə:(r) lɑ:st;  
mɛn ɪn keɪm, hʌzɪflɪ <sup>7</sup> ɪn'klaɪnd,  
ðə tʃeɪmbəmeɪd, ənd ʃʌt ɪt fa:st;  
baɪ nou məlɪgnɪtɪ ɪm'peld,  
bʌt ɔ:l ʌn'kɒnʃəs hu:m ɪt held.

əweɪkənd baɪ ðə ʃɒk, kraɪd pus,  
“wɒz evə(r) kæt ətendɪd ðʌs?  
ði ɒupn drɔ:ə(r) wɒz lɛft, aɪ sɪ:,  
mɪ:əli tu pru:v ə nɛst fə:(r) mɪ:  
fə:(r) su:n æz aɪ wɒz wɛl kɒmpouzɪd,  
ðɛn keɪm ðə meɪd, ənd ɪt wɒz klouzɪd.  
hau smu:ð ðɪ:z kɔ:tʃɪfs, ənd hau swɪ:t!  
ou! Mət ə delɪkɪt rɪ'trɪ:t.  
aɪ wɪl rɪ'zain mɪ'self <sup>8</sup> tu rest  
tɪl sɒl, di'klaɪnɪŋ ɪn ðə wɛst,

Alternative forms:—<sup>1</sup> naɪðə(r). (More common now. — *W.R.*)  
<sup>2</sup> laikliɪst. (Better. — *W.R.*) <sup>3</sup> sɔ:ftɪst. <sup>4</sup> ɒuvə(r). <sup>5</sup> depθ.  
<sup>6</sup> i'nʌf. <sup>7</sup> hauswaɪflɪ. <sup>8</sup> maɪ'self.

ʃæl kə:l tu sʌpə(r), ʌn, nou daʊt,  
su:zn̥ wil kʌm ʌnd let mi: aʊt."

ði i:vniŋ keim, ðə sʌn di'sendid,  
ʌnd pus ri'meind stil ʌnə'tendid.  
ðə nait rould tɑ:dili əwei,  
(wið hæ:r, indi:d, t wəz nevə(r) dei),  
ðə spraitli mə:n hæ:(r) kə:s ri'nju:d,  
ði i:vniŋ grei əgein<sup>1</sup> in'sju:d;  
ʌnd pus keim intu maind nou mə:ə(r)  
ðæn if in'tu:md ðə dei bi'fə:ə(r).  
wið haŋgə(r) pintʃt<sup>a</sup>, ʌnd pintʃt<sup>a</sup> fə:(r) ru:m,  
ʃi: nau pri'seidʒd əproutʃiŋ du:m,  
nə:(r) slept ə singl̥ wiŋk, ə:(r) pə:d,  
kənʃəs əv dʒepədi in'kə:d.

ðæt nait, bai tʃa:ns, ðə pouit wətʃiŋ  
hə:d ʌn in'eksplikəbl̥ skrætʃiŋ;  
hiz noubl̥ ha:t went pit-ə-pæt,  
ʌnd tu him'self hi: sed, "ʌt s ðæt?"  
hi: dru: ðə kə:tin æt hiz said,  
ʌnd fə:θ hi: pi:pt, bʌt nʌθiŋ spaid;  
jet, bai hiz i:ə(r)<sup>2</sup> di'rektid<sup>3</sup>, gest  
sʌmθiŋ im'priznd in ðə tʃest,  
ʌnd daʊtfʊl ʌt, wið pru:dnt kɛ:ə(r)  
ri'zəlvd it ʃʊd kəntinju ðɛ:ə(r).  
æt lɛŋθ ə vɔ:is ʌitʃ wel hi: nju:,  
ə lɔŋ ʌnd melənkəli<sup>4</sup> mju:,  
səlju:tiŋ<sup>b</sup> hiz pou'etik i:əz<sup>5</sup>,  
kənsould<sup>6</sup> him ʌnd dis'peld hiz fi:əz.  
hi: left hiz bed, hi: trəd ðə flə:ə(r),  
ʌnd gæn<sup>7</sup> in heist ðə drə:z eks'plə:ə(r)<sup>8</sup>;

Alternative forms:—<sup>1</sup> əgen. <sup>2</sup> jə:(r). <sup>3</sup> dai'rektid. <sup>4</sup> meləŋkəli.  
<sup>5</sup> jə:z. (Not here.—*W.R.*) <sup>6</sup> kən'sould. <sup>7</sup> bi'gæn. <sup>8</sup> iks'plə:ə(r).  
—*L.S.* Also:—<sup>a</sup> pinʃt. <sup>b</sup> səlju:tiŋ.—*W.R.*

ðə louist fəist, ənd wiðaut<sup>1</sup> stəp  
 ðə rest in ɔ:ðə(r), tu ðə tɒp ;  
 fə:(r) t iz ə tru:θ wel noun tu moust,  
 ðət ʌɒtsouevə(r) θiŋ iz ləist<sup>a</sup>,  
 wi: si:k it, ɛ:ər it kʌm tu lait,  
 in evri kræni bʌt ðə rait.  
 —fə:θ skipt ðə kæt, nɒt nau ri'plit,  
 æz əist, wið ɛ:əri self-kənsi:t,  
 nə:r in hə:r oun fənd əpri'hensən  
 ə θi:m fə:r ɔ:l ðə wɜ:ldz ətensən ;  
 bʌt mɒdist, soubə(r), kju:əd ɒv ɔ:l  
 hə:(r) nouʃənz haipə'bɒlikl̩,  
 ənd wiʃiŋ fə:r ə pleis ɒv rest  
 eniθiŋ raiðə(r) ðæn ə tʃest.  
 ðen stept ðə pouit intu bed  
 wið ðis ri'flekʃən in hiz hed :—

*moral*

biwɛ:ər ɒv tu: səblaim ə sens  
 ɒv jɔ:r<sup>b</sup> oun wə:θ ənd kənsikwəns !  
 ðə mæn hu: dri:mz him'self sou greit,  
 ənd hiz im'pɔ:təns ɒv sʌtʃ weit,  
 ðət ɔ:l əraund, in ɔ:l ðət s dʌn,  
 mʌst mu:v ənd ækt fə:(r) him əloun,  
 wil læn in sku:l ɒv tribju'leisən  
 ðə fəli ɒv hiz ɛkspek'teisən.

*W. Cowper.*kəntest bi'twi:n ðə nouz ənd ði aiz

bi'twi:n nouz ənd aiz ə streindʒ<sup>c</sup> kəntest ərouz,  
 ðə spektəkl̩z set ðəm ʌn'hæpili rɒŋ ;  
 ðə point in dis'pjʊ:t wɒz, æz ɔ:l ðə wɜ:ld nouz,  
 tu mitʃ ðə sed spektəkl̩z ɔ:t tu bi'lɒŋ.

Alternative form :—<sup>1</sup> wið'aut.—*L.S.*      Also :—<sup>a</sup> ləst.  
<sup>c</sup> streindʒ.—*W.R.*

<sup>b</sup> juər.

sou tɒŋ wɔz ðə lɔ:jə(r), ənd ɑ:gjud ðə kɔ:z  
 wið ə greit di:l əv skil, ənd ə wig ful əv lə:niŋ ;  
 mail tʃi:f-bærən i:ə(r) <sup>1</sup> sæt tu bæləns ðə lɔ:z,  
 sou feimd fə:(r) hiz tælənt in naisli di'zə:niŋ <sup>a</sup>.

“in bi'ha:f əv ðə nouz, it wil kwikli əpi:ə(r),  
 ənd jɔ:(r) lɔ:dʃip,” hi: sed, “wil ʌn'dautidli faɪnd  
 ðət ðə nouz hæz hæd spektəkɫz ɔ:lwi:z in wɛ:ə(r),  
 mitʃ əmaunts tu pəzeʃən, taim aut əv maind.”

ðen houldiŋ ðə spektəkɫz ʌp tu ðə kɔ:t—  
 “jɔ:(r) lɔ:dʃip əbzə:vz ðei ɑ:(r) meid wið ə strædl  
 æz waid æz ðə ridʒ əv ðə nouz iz ; in ʃɔ:t,  
 di'zaind tu sit klous tu it, dʒʌst laik ə sædl.

“əgen <sup>2</sup>, wud jɔ:r <sup>b</sup> lɔ:dʃip ə moumənt səpouz  
 (t iz ə keis ðət hæz hæpnd, ənd mei bi: əgen)  
 ðət ðə vizidʒ ɔ:(r) kauntinəns hæd nɒt ə nouz ;  
 prei, hu: wud, ɔ:r hu: kud, wɛ:ə(r) spektəkɫz ðen ?

“ən ðə houl, it əpi:əz, ənd mai ɑ:gjumənt ʃouz,  
 wið ə ri:zniŋ <sup>3</sup> ðə kɔ:t wil nəvə(r) kəndem,  
 ðət ðə spektəkɫz pleɪnli wə:(r) meid fə:(r) ðə nouz,  
 ənd ðə nouz wɔz æz pleɪnli in'tendid fə:(r) ðem.”

ðen ʃiftiŋ hiz said, æz ə lɔ:jə(r) nouz hau,  
 hi: plɪ:did əgeɪn ən bi'ha:f əv ði aɪz ;  
 bʌt mət wə:(r) hiz ɑ:gjumənts fju: pi:pɫ nou,  
 fə:(r) ðə kɔ:t did nɒt θɪŋk ðei wər i:kwəli waiz.

sou hiz lɔ:dʃip di'kri:d, in ə greɪv, sələm toun,  
 di'saisɪv ənd kli:ə(r), wið'aut wʌn *if* ɔ:(r) bʌt,  
 ðət—“mən'evə(r) ðə nouz put hiz spektəkɫz ən,  
 baɪ deɪlaɪt ɔ:(r) kændl-lait—aɪz ʃud bi: ʃʌt.”

*W. Cowper.*

Alternative forms :—<sup>1</sup> jɔ:(r). <sup>2</sup> əgeɪn. <sup>3</sup> ri:zniŋ.—*L.S.* Also :—  
<sup>a</sup> di'sə:niŋ (see p. 215, note a). <sup>b</sup> juə.—*W.R.*

dʒən gilpin

dʒən gilpin wəz ə sitizn  
 əv kredit ənd ri'naun,  
 ə trein-bænd kæptin iik wəz hi:  
 əv feiməs lændən taun.

dʒən gilpinz spauz sed tu hə:(r) di:ə(r),  
 "ðou wedid wi: həv bi:n  
 ðis twais ten ti:dʒəs jə:z<sup>1</sup>, jet wi:  
 nou həlɪdeɪ<sup>2</sup> həv si:n.

"tə<sup>a</sup>-məro iz auə(r) wediŋ-dei,  
 ənd wi: wil ðen ri'pe:ə(r)  
 ʌntu ðə bel æt edməntɪ,  
 ɔ:l in ə ʃeiz ənd pe:ə(r).

"mai sistə ənd mai sistəz tʃaɪld,  
 maɪself<sup>3</sup>, ənd tʃɪldrən θri:  
 wil fil ðə ʃeiz; sou ju mʌst raɪd  
 ɔn hə:sbæk ʌ:ftə(r) wi:."

hi: su:n ri'plaɪd, "ai du: ədmaɪə  
 əv wumənkaɪnd bat wʌn,  
 ənd ju: ʌ:(r) ʃi:, mai di:ərist di:ə(r),  
 ðe:əfɔr it ʃæl bi: dʌn.

"ai æm ə linɪndrəɪpə(r) boʊld,  
 æz ɔ:l ðə wɔ:ld dʌz nou,  
 ənd mai gud frend, ðə kælɪndə(r),  
 wil lend hi:z hə:s tu gou."

kwouθ mɪstrɪs gilpin, "ðæt s wel sed!  
 ənd, fə:(r) ðæt weɪn iz di:ə(r),  
 wi: wil bi: fə:nɪʃt wið auər oun,  
 ʌɪtʃ iz boʊθ braɪt ənd kli:ə(r)."

Alternative forms:—<sup>1</sup> ji:əz. (Better.—*W.R.*) <sup>2</sup> həlɪdi. <sup>3</sup> mi'self  
 —*L.S.* Also:—<sup>a</sup> tu.—*W.R.*

dʒən gilpin kist hiz laviŋ waif,  
 ɔ:l'dʒəid<sup>a</sup> wəz hi: tu faɪnd  
 ðət, ðou ən pleʒə(r) ʃi: wəz bent,  
 ʃi: hæd ə fru:ʒəl<sup>b</sup> maɪnd.

ðə mə:niŋ keim, ðə ʃeiz wəz brə:t,  
 bʌt jət wəz nɒt əlaud  
 tu draɪv ʌp tu ðə də:ə(r), lest ɔ:l  
 ʃud sei ðət ʃi: wəz praud.

sou θri: də:z ɔ:f ðə ʃeiz wəz steɪd,  
 mə:ə(r) ðei dɪd ɔ:l get in,  
 sɪks prəʃəs soulz, ənd ɔ:l əgəʒ  
 tu dəʃ θru: θɪk ənd θɪn.

smæk went ðə mɪp, raund went ðə mɪ:lz,  
 wə:(r) nevə(r) fouks sou glæd;  
 ðə stəʊnz dɪd rætɫ ʌndə'ni:θ,  
 æz ɪf tʃi:p'saɪd wə:(r) mæd.

dʒən gilpin, æt hiz hə:sɪz saɪd,  
 sɪ:zɪd fa:st ðə fləʊɪŋ meɪn,  
 ənd ʌp hi: gət, ɪn heɪst tu raɪd,  
 bʌt su:n keɪm daʊn əgeɪn;

fə:(r) sædɫ-tri: skɛ:əs rɪ:tʃt hæd hi:,  
 hiz dʒə:ni tu bi'ʒɪn,  
 ʌn, tə:niŋ raʊnd hiz hed, hi: sə:  
 θri: kʌstəməz kʌm ɪn.

sou daʊn hi: keɪm; fə:(r) lə:s<sup>c</sup> əv taɪm,  
 ɔ:l'ðou ɪt grɪ:vɪd hɪm sə:ə(r),  
 jət lə:s<sup>c</sup> əv pens, ful wel hi: nju:,  
 wʊd trʌbl̩ hɪm mʌtʃ mə:ə(r).

Also:—<sup>a</sup> ɔ:l'dʒəid. <sup>b</sup> fru:ʒɫ. <sup>c</sup> lə:s.—W.R.



t<sup>1</sup> wəz ləŋ bi'fə:ə(r) ðə kʌstəməz  
wə: sju:tɪd tu ðe:ə(r) maɪnd,  
æn beti, skri:mɪŋ, keɪm daʊn'steɪəz,  
“ðə weɪn ɪz left bi'hænd!”

“gud lʌk!” kwouθ hi:, “jet brɪŋ ɪt mi:,  
maɪ leðən belt laɪk'waɪz<sup>2</sup>  
ɪn mɪtʃ aɪ be:ə(r) maɪ trʌstɪ sə:d  
æn aɪ du: eksəsaɪz.”

nau mɪstrɪs ɡɪlpɪn (keɪəfʊl soul!)  
hæd tu: stoun-bətɪz faʊnd,  
tu haʊld ðə li:kə(r) ðət ʃi: lʌvd,  
ænd ki:p ɪt seɪf ænd saʊnd.

ɪtʃ bətɪ hæd ə kəɪlɪŋ i:ə(r)<sup>3</sup>,  
θru: mɪtʃ ðə belt hi: dru:,  
ænd hʌŋ ə bətɪ ɒn ɪtʃ saɪd,  
tu meɪk hɪz bæləns tru:.

ðən ouvə ɔ:l, ðət hi: maɪt bi:  
i'kwɪpt frəm tɒp tu tu,  
hɪz ləŋ red klouk, wel-brʌʃt ænd nɪ:t,  
hi: mənfʊli dɪd θru:.

nau si: hɪm maʊntɪd wʌns əgeɪn  
əpən hɪz nɪmbl̥ stɪ:d,  
fʊl slouli peɪsɪŋ ɔ:ə(r)<sup>4</sup> ðə stounz,  
wɪð kəɪʃən ænd gud hɪ:d.

bʌt faɪndɪŋ su:n ə smu:ðə(r) roud  
bi'ni:θ hɪz wel-ʃəd fɪ:t,  
ðə snəɪtɪŋ bi:st bi'gæn tu trət,  
mɪtʃ gə:ld hɪm ɪn hɪz si:t.

Alternative forms:—<sup>1</sup> it. <sup>2</sup> laɪkwaɪz. <sup>3</sup> jə:(r). <sup>4</sup> ouvə(r).

sou “fɛ:tər ɛnd sɔ:ftli<sup>1</sup>!” dʒɔn hi: kraid,  
 bʌt dʒɔn hi: kraid in vein;  
 ðæt trət bi'keim ə gæləp su:n,  
 in spait ɔv kə:b ɛnd rein.

sou stu:piŋ daun, æz ni:dz hi: mʌst  
 hu: kænət sit ʌp'rait,  
 hi: grɑ:spt ðə mein wið bouθ hiz hændz,  
 ɛnd i:k wið ɔ:l hiz mait.

hiz hɔ:s, hu: nevər in ðæt sɔ:t  
 hæd hændld bi:n bi'fɔ:(r),  
 ʌt θiŋ əpən hiz bæk hæd gɔt  
 did wʌndə(r) mɔ:tər ɛnd mɔ:(r).

əwei went gilpin, nek ɔ:(r) nɔ:t;  
 əwei went hæt ɛnd wig;  
 hi: litl dremt, ʌn hi: set aut,  
 ɔv raniŋ sʌtʃ ə rig.

\* \* \* \* \*

ɛnd nau, æz hi: went bauiŋ daun  
 hiz ri:kiŋ hed ful lou,  
 ðə bɔtɪlz twein bi'haind hiz bæk  
 wɔ:(r) ʃætəd æt ə blou.

daun ræn ðə wain intu ðə roud,  
 moust pitʃəs tu bi: si:n,  
 ʌtʃ meid hiz hɔ:siz flæŋks tu smouk  
 æz ðei hæd beistid bi:n.

bʌt stil hi: si:md tu kəri weit,  
 wið leðən gə:dl breist!  
 fɔ:r ɔ:l mait si: ðə bɔtɪ-neks  
 stil dæŋgliŋ æt hiz weist.

Alternative form :—<sup>1</sup> sɔftli.

ðas ɔ:l θru: meri izliŋtŋ  
 ʔi:z gæmbɫz hi: did plei,  
 ʌn'til<sup>1</sup> hi: keim ʌntu ðə wɔʃ  
 ɔv edmɛntŋ sou gei.

ænd ʔɛ:ə(r) hi: θru: ðə wɔʃ əbaut  
 ɔn bouθ saidz ɔv ðə wei,  
 dʒʌst laik ʌntu ə trændliŋ mɔp,  
 ɔ:r ə waild gu:s æt plei.

æt edmɛntŋ, hiz ʌviŋ waif  
 frəm ðə bæɫ'kouni<sup>2</sup> spaid  
 hɔ:(r) tendə(r) hʌzbənd, wʌndriŋ<sup>3</sup> mʌtʃ  
 tu si: hau hi: did raid.

“stɔp, stɔp, dʒɔn gilpin!—hi:ə(r) z ðə haus”—  
 ʔei ɔ:l æt wʌns did krai;  
 “ðə dinə(r) weits, ænd wi: ʌ:(r) taiəd”;  
 sed gilpin—“sou æm ai!”

bʌt jɛt hiz hɔ:s wɔz nɔt ə ʌit  
 in'klaɪnd tu tæri ʔɛ:ə(r);  
 fɔ:(r) ʌai?—hiz ounə(r) hæd ə haus  
 ful ten mailz ɔ:f<sup>a</sup>, æt we:ə(r).

sou laik ən æro swift hi: flu:,  
 ʃɔt bai ən ʌtʃə(r) strɔŋ;  
 sou did hi: flai—ʌitʃ briŋz mi: tu  
 ðə midl ɔv mai sɔŋ.

əwei went gilpin aut ɔv brɛθ,  
 ænd sɔ:ər əɡɛnst<sup>4</sup> hiz wil,  
 til æt hiz frendz ðə kæliɛndɛz  
 hiz hɔ:s æt lʌ:st stud stil.

Alternative forms:—<sup>1</sup> ʌntil. <sup>2</sup> bælkəni. (bæl'kouni was the pronunciation used at the time of Cowper.—ED.) <sup>3</sup> wʌndəriŋ. (<sup>4</sup> əɡɛinst.—ED.)—*L.S.* Also:—<sup>a</sup> ɔf.—*W.R.*

ðə kælində(r), əmeizd tu si:  
 hiz neibər in sɑtʃ trim,  
 leid daun hiz paip, flu: tu ðə geit,  
 ɛnd ðəs əkəstid him :—

“ ʌt njuz ? ʌt njuz ? jɔ:(r) <sup>a</sup> taidinz tel !  
 tel mi: ju: mʌst ɛnd ʃæl <sup>1</sup>—  
 sei, ʌai be:ə(r)-hedid ju: a:(r) kʌm,  
 ɔ:(r) ʌai ju: kʌm æt ɔ:l ? ”

nau gilpin hæd ə plezn̄t wit,  
 ɛnd lʌvd ə taimli dʒouk ;  
 ɛnd ðəs ʌntu ðə kælində(r)  
 in meri gaiz hi: spouk :—

“ ai keim bi'kɔz <sup>2</sup> jɔ:(r) <sup>a</sup> hɔ:s wud kʌm ;  
 ɛnd, if ai wel fə'boud <sup>3</sup>,  
 mai hæd ɛnd wig wil su:n bi: hi:ə(r),  
 ðei a:r ɛpən ðə roud.”

ðə kælində(r), rait glæd tu faind  
 hiz frend in meri pin,  
 ri'teind him nɔt ə singl̄ wɛid  
 bʌt tu ðə haus went in ;

ʌens streit hi: keim, wið hæd ɛnd wig,  
 ə wig ðæt floud bi'haind ;  
 ə hæd nɔt mʌtʃ ðə wɛ:s fə:(r) wɛ:ə(r) ;  
 i:tʃ kʌmli in its kaind.

hi: held ðəm <sup>b</sup> ʌp, ɛnd in hiz tɛ:n  
 ðəs ʃoud hiz redi wit :—

“ mai hed iz twais æz <sup>c</sup> big æz <sup>c</sup> jɔ:z <sup>d</sup>,  
 ðei ðe:əfə:(r) ni:dʒ mʌst fit.

Alternative forms :—<sup>(1</sup> In Cowper's time the pronunciation ʃɔ:l was not yet extinct.—ED.) <sup>2</sup> bi'kɔ:z. <sup>3</sup> fəboud.—*L.S.* Also :—<sup>a</sup> juə.  
<sup>b</sup> ðəm. <sup>c</sup> ɛz. (ðəm and ɛz are probably meant, as Miss Soames does not generally employ *written* weak forms except for *a*, *an*, *and*, and *the*.—ED.) <sup>d</sup> juəz.—*W.R.*

“bat let mi: skreip ðə də:t əwei,  
 ðət hæŋz əpən jə:(r) <sup>a</sup> feis;  
 ɛnd stɔp ɛnd i:t, fə:(r) wel ju: mei  
 bi: in ə hʌŋgri keis.”

sed dʒən, “it iz mai wediŋ-dei,  
 ɛnd ɔ:l ðə wɔ:ld wud stɛ:ə(r),  
 if waif ʃud dain æt edmɒntn̄,  
 ɛnd ai ʃud dain æt wɛ:ə(r).”

sou, tɔ:niŋ tu hiz hɔ:s, hi: sed,  
 “ai æm in heist tu dain;  
 t wɔz fə:(r) jə:(r) <sup>a</sup> plezə(r) ju: keim hi:ə(r),  
 ju: ʃæl gou bæ:k fə:(r) main.”

ɑ: lʌklis spi:tʃ, ɛnd bu:tli:s boust!  
 fə:(r) mɪtʃ hi: peid ful di:ə(r);  
 fə:(r), mail hi: speik, ə breiŋ ɑ:s <sup>b</sup>  
 did siŋ moust laud ɛnd kli:ə(r):

me:ər'æt hiz hɔ:s did snɔ:t, æz hi:  
 hæd hə:d ə laien rɔ:ə(r) <sup>c</sup>,  
 ɛnd gælɔpt ɔ:f wið ɔ:l hiz mait,  
 æz hi: hæd dʌn bi'fə:ə(r) <sup>d</sup>.

əwei went gilpin, ɛnd əwei  
 went gilpinz hæ:t ɛnd wig;  
 hi: lɔ:st ðem su:nə(r) ðæn ðə fɔ:st,  
 fə:(r) mai?—ðei wə:(r) tu: big.

nau mistris gilpin, men ʃi: sɔ:  
 hə:(r) hʌzbənd poustiŋ daun  
 intu ðə kʌntri faɪr əwei,  
 ʃi: puld aut hə:f-ə-kraun.

Also :—<sup>a</sup> juə. <sup>b</sup> æs. <sup>c</sup> rɔ:l. <sup>d</sup> bi'fɔ:l.—W.R.

ənd ʃʌs ʌntu ʃə ju:θ ʃi: sed,  
 ʃət drouv ʃem<sup>a</sup> tu ʃə bel,  
 “ʃis ʃæl bi: jə:z<sup>b</sup>, ʌen ju: briŋ bæŋ  
 mai hʌzbənd seif ənd wel.”

ʃə ju:θ did raid, ənd su:n did mi:t  
 dʒən kʌmiŋ bæŋ əmei:n ;  
 hu:m in ə trais hi: traid tu stəp,  
 bæi kætʃiŋ æt hiz rein ;

bʌt nɒt pəi'fə:miŋ<sup>1</sup> ʌət hi: ment,  
 ənd glædli wud hæv<sup>c</sup> dʌn,  
 ʃə fraitŋd sti:d hi: fraitŋd mə:ə(r),  
 ənd meid him fə:stə(r) rʌn.

əwei went gilpin, ənd əwei  
 went poust-bəi æt hiz hi:lz,  
 ʃə poust-bəiz hə:s rait glæd tu mis  
 ʃe ʌmbriŋ<sup>2</sup> əv ʃə mi:lz.

siks dʒentlmən<sup>3</sup> əpən ʃə roud  
 ʃʌs si:ŋ gilpin flai,  
 wið poust-bəi skæmpiŋ<sup>4</sup> in ʃə ri:ə(r),  
 ʃei reizd ʃə hju: ənd krai :—

“stəp θi:f ! stəp θi:f !—ə haiweimən !”  
 nɒt wʌn əv ʃem wəz<sup>d</sup> mju:t ;  
 ənd ə:l ənd i:tʃ ʃət pə:st ʃæt wei  
 did dʒəin in ʃə pəi'sju:t<sup>5</sup>.

ənd nau ʃə tə:npaik geits əgein<sup>e</sup>  
 flu: oupŋ in ʃə:t speis :  
 ʃə toul-mən θiŋkiŋ, æz bi'fə:ə(r)<sup>f</sup>,  
 ʃət gilpin roud ə reis.

Alternative forms :—<sup>1</sup> pəfə:miŋ.    <sup>2</sup> ʌmbəriŋ.    <sup>3</sup> dʒentlmən.  
<sup>4</sup> skæmpəriŋ.    <sup>5</sup> pəsju:t.—*L.S.*    Also :—<sup>a</sup> ʃəm.    (For notes a, c,  
 and d, see p. 226, note c.—*ED.*)    <sup>b</sup> juəz.    <sup>c</sup> həv.    <sup>d</sup> wəz.    <sup>e</sup> əgen.  
<sup>f</sup> bi'fə:—*W.R.*



ənd sou hi: did, ənd wʌn it tu: !  
 fə:(r) hi: ɡət fə:st tu taun ;  
 nə:(r) stəpt, til ʌe:ə(r) hi: hæd ɡət ʌp  
 hi: did əgein get daun.

nau let ʌs siŋ, ləŋ liv ðə kiŋ,  
 ənd gilpin, ləŋ liv hi: ;  
 ənd, ʌen hi: nekst dʌθ raid əbrə:d,  
 mei ai bi: ðe:ə(r) tu si: !

*W. Cowper.*

æt si:

ə wet ʃi:t ənd ə flouiŋ si:,  
 ə waind<sup>a</sup> ðət fəloz fə:st  
 ənd filz ðə ʌait ənd rʌʃiŋ seil  
 ənd bendz ðə ɡælənt mə:st ;  
 ənd bendz ðə ɡælənt mə:st, mi<sup>1</sup> bəiz,  
 ʌail laik ði i:ŋl fri:  
 əwei ðə ɡud ʃip flaiz, ənd li:vz  
 ould iŋɡlənd ən ðə li:.

ou fə:r ə sə:ft<sup>2</sup> ənd dʒentl̩ waind<sup>3</sup>  
 ai hə:d ə fə:ə(r) wʌn kraɪ ;  
 bʌt ɡiv tu mi: ðə snə:riŋ bri:z  
 ənd ʌait weivz hi:viŋ hai ;  
 ənd ʌait weivz hi:viŋ hai, mi<sup>1</sup> lædz,  
 ðə ɡud ʃip tait ənd fri: :—  
 ðə wə:ld əv wə:təz iz auə(r) houm,  
 ənd meri men ʌ:(r) wi:.

ðe:ə(r) z tempist in jən hə:nid<sup>4</sup> mu:n,  
 ənd laitniŋ in jən klaud ;  
 bʌt hʌ:k ðə mju:zik, mə:ri:nəz !  
 ðə waind<sup>a</sup> iz paipiŋ laud ;

Alternative forms:—<sup>1</sup> mai. <sup>2</sup> soft. <sup>3</sup> wind. (See note a.—ED.)

<sup>4</sup> hə:nd. (Rhythm forbids this here.—*W.R.*)—*L.S.* Also :—<sup>a</sup> wind.  
 Now common in the reciting of poetry, except where rime forbids.—*W.R.*

ðə waɪnd ɪz paɪpɪŋ laud, mi <sup>1</sup> bɔɪz,

ðə laɪtnɪŋ flæʃɪz fri:—

maɪl ðə hɔlə ɒk auə(r) pæləs ɪz,

auə(r) herɪtɪdʒ ðə si:.

*A. Cunningham.*

wiljəm tel

kʌm lɪst tu mi:, ənd ju: ʃæl hi:ə(r),

ə teɪl ɒv mət bi'fel

ə feɪməs mæn ɒv swɪtsələnd,—

hɪz neɪm wəz *wiljəm tel*.

ni:ə(r) rɔɪsɪz bæŋk, frəm dei tu dei,

hɪz lɪtl flɔk hi: led,

bai prɪdʌnt θrɪft ənd ha:di təɪl

kəntənt tu ɐ:n hɪz brɛd.

nə:(r) wəz ðə haɪntəz kra:ft ʌn'noun :

ɪn u:əri: nʌn wəz si:n

tu træk ðə rɔk-frɪ'kwentɪŋ hə:d

wɪð aɪ sou tru: ənd ki:n.

ə lɪtl sʌn wəz ɪn hɪz haʊm,

ə laɪfɪŋ, feɪə(r)-heɪəd bɔɪ ;

sou strɒŋ ɒv lɪm, sou blaið ɒv ha:t,

hi: meɪd ɪt rɪŋ wɪð dʒɔɪ.

hɪz fa:ðəz ʃɪp wɛr ɔɪl hɪz frendz ;

ðə læmz hi: kɔɪld bai neɪm ;

ənd mæn ðei frəlɪkt ɪn ðə fi:ldz,

ðə tʃaɪld wud ʃeɪə(r) ðə geɪm.

sou pi:sfʊli ðeɪər auəz wə:(r) spent

ðæt laɪf hæd skeɪəs ə sɔrə ;

ðei tuk ðə gud ɒv evri dei,

ənd hɒupt fɔ:(r) mɔ:ə(r) <sup>a</sup> tə-mɔrə.

Alternative form :—<sup>1</sup> maɪ.—*L.S.* Also :—<sup>a</sup> mɔ:—*W.R.*

bat ɔ:ft<sup>1</sup> sam ʃainiŋ eipril mæ:n  
 iz dɑ:kŋd in ən auə(r);  
 ɛnd blækist grɪfs ɔ:ə(r)<sup>2</sup> dʒɔiəs houmz  
 ɛləis! ʌn'si:n mei lauə(r).

nɒt jɛt ən switsəlɛnd hæd dɔ:nd  
 hɛ:(r) dei ɔv libɛti;  
 ðə streindʒɛz<sup>a</sup> jouk wɔz ən hɛ:(r) sanz,  
 ɛnd prest rait hevili.

sou wʌn wɔz sent in lʌklis auə(r),  
 tu ru:l in ɔstrjɛz<sup>3</sup> neim;  
 ə hɔ:ti mæn ɔv sævidʒ mu:ld,—  
 in pɒmp ɛnd pauə(r) hi: keim.

wʌn dei, in wɒntɛnnis ɔv pauə(r),  
 hi: set hiz kæp ən hai:—  
 “bau daun, jɪ: sleivz,” ði ɔ:ðə(r) ræn;  
 “hu: diso'beiz ʃæl dai!”

it tʃa:nst ðæt wiljəm tel, ðæt mæ:n,  
 hæd left hiz kɛtidʒ houm,  
 ɛnd wið hiz litl̩ san in hænd,  
 tu æltə:f taun hæd kʌm.

fə:r ɔ:ft<sup>1</sup> ðə bɔi hæd aid ðə spɔil  
 hiz fa:ðə(r) houmwɛd bɔ:ə(r)<sup>b</sup>,  
 ɛnd preid tu dʒɔin ðə hantiŋ kru:,  
 mæn ðei ʃʊd roum fə:(r) mɔ:ə(r)<sup>c</sup>.

ɛnd ɔ:fn<sup>d</sup> ən sam meri nait,  
 mæn wʌndrəs fɪrts wɛ:(r) tould,  
 hi: lɒŋd hiz fa:ðɛz bou tu teik,  
 ɛnd bi: ə hantə(r) bould.

Alternative forms :—<sup>1</sup> ɔft. <sup>2</sup> ouvə(r). (Rhythm forbids this here.  
 —*W.R.*) <sup>3</sup> ɔstriɛz, ɔ:striɛz. (ɔstriɛz most common now; ɔstrjɛz  
 unknown to me.—*W.R.*)—*L.S.* Also :—<sup>a</sup> streinʒɛz. <sup>b</sup> bɔ:. <sup>c</sup> mɔ:.  
<sup>d</sup> ɔfn.—*W.R.*

sou tɔ:dz<sup>1</sup> ðə ʃamwə:z ho:nts ðei went;  
 wʌn sæŋ hiz tʃaildiʃ sɔŋz,  
 ði ʌðə(r) bru:did mə:nfuli  
 ɔ:ə<sup>2</sup> u:əri:z gri:fz ənd rɔŋz.

tel sɔ: ðə kraud, ðə liftid kæp,  
 ðə tairənts æŋgri fraun,—  
 ðə herəldz ʃautid in hiz i:ə(r)<sup>3</sup>,  
 “bau daun, ji: sleivz, bau daun!”

stə:n *gezlə(r)*<sup>a</sup> ma:kt ðə pezənts mi:n,  
 ənd wɒtʃt tu si: him fə:l;  
 bʌt nevə(r) pɑ:m-tri: streitə(r) stud  
 ðæn tel bi'fə:ə(r)<sup>b</sup> ðem<sup>c</sup> ɔ:l.

“mai ni: ʃæl bend,” hi: ka:mli sed,  
 “tu gɒd, ənd gɒd əloun;  
 mai laif iz in ði əstrjənz<sup>4</sup> hænd,  
 mai kɒŋʃəns iz mai oun.”

“si:z him, ji: gɔ:dz,” ðə ru:lə(r) kraid,  
 ʌail pæʃən tʃoukt hiz brəθ;  
 “hi: mɒks mai pəuə(r), hi: breivz mai lɔ:d,  
 hi: daiz ðə treitəz deθ;—

“jet weit. ðə swis ɑ:(r) ma:ksmən tru:,  
 sou ɔ:l ðə wɔ:ld dʌθ sei;  
 ðæt fɛ:ə(r)-hɛ:əd stripliŋ hiðə(r) briŋ;  
 wi: l<sup>5</sup> traɪ ðɛ:ə(r) skil tə-dei<sup>d</sup>.”

ha:d bai ə spredɪŋ laim-tri: stud,  
 tu ðis ðə ju:θ wəz baund;  
 ðei pleist ən æpl̩ ən hiz hed—  
 hi: lukt in wʌndə(r) raund.

Alternative forms:—<sup>1</sup> tu'wɔ:dz. <sup>2</sup> ouvər. <sup>3</sup> jə:(r). <sup>4</sup> əstriənz, ɔ:striənz. (See p. 231, note 3.—ED.) <sup>5</sup> wil.—L.S. Also:—<sup>a</sup> geslə.  
<sup>b</sup> bi'fəi. <sup>c</sup> ðem. (See p. 226, note c.—ED.) <sup>d</sup> tu-'dei.—W.R.

“ðə fəlt iz main, if fəlt ðe:ə(r) bi:,”  
 kraid *tel* in æksnts waild;  
 “ən mænhud let jə:(r) <sup>a</sup> vendzəns <sup>b</sup> fə:l,  
 bæt spe:ər, ou spe:ə(r) mai tʃaild !”

“*ai* wil nət ha:m ðə priti bəi,”  
 sed *gezlə(r)* <sup>c</sup> tə:ntiŋli ;  
 “if bləd əv hiz ʃæl stein ðə graund,  
 jə:z <sup>d</sup> wil ðə mə:de(r) bi:.

“drə: tait jə:(r) <sup>a</sup> bou, mai kaniŋ mæn,  
 jə:(r) <sup>a</sup> streitist æro teik ;  
 fə:(r), nou, jən æpl iz jə:(r) <sup>a</sup> ma:k,  
 jə:(r) <sup>a</sup> libəti ðə steik.”

ə miŋɡld nəiz əv rə:θ ənd gri:f  
 wəz hə:d əmən ðə kraud ;  
 ðə men ðei mætəd kə:siz di:p,  
 ðə wimin wept əlaud.

ful fifti peisiz frəm hiz tʃaild,  
 hiz krə:s <sup>e</sup>-bou in hiz hənd,  
 wið lip kəmprest, ənd flæʃiŋ ai,  
*tel* fə:mli tuk hiz stænd.

ʃu:ə(r), ful ənɒf <sup>1</sup> əv pein ənd wou  
 ðis kraudid ə:θ hæz bi:n ;  
 bæt nəvə(r), sins ðə kə:s bi'gæn,  
 ə sædə(r) sait wəz si:n.

ðen speik əlaud ðə gælənt bəi,  
 im'peɪʃənt əv di'lei,—  
 “ʃu:t streit ənd kwik, ðain eim iz ʃu:ə(r) ;  
 ðau kænst nət mis tə-dei <sup>f</sup>.”

Alternative forms :—<sup>1</sup> inɒf.—*L.S.* Also :—<sup>a</sup> juə. <sup>b</sup> venzəns.  
<sup>c</sup> geslə. <sup>d</sup> juəz. <sup>e</sup> krəs-. <sup>f</sup> tu-'dei.—*W.R.*

“hevŋ bles ði: nau,” ðə pe:ərənt sed,  
 “ðai kʌridʒ ʃeimz mai fi:ə(r);  
 mæn træmplɜ ɔn hiz brʌðə(r) mæn,  
 bʌt gɒd iz evə(r) ni:ə(r).”

ðə bou wɜz bent; ði æro went,  
 æz bai ɔn eindʒɫ<sup>a</sup> gaidid;  
 in pi:siz tu:, bi'ni:θ ðə tri:,  
 ði æpl̩ fel di'vaidid.

“t<sup>1</sup> wɜz breivli dʌn,” ðə ru:lə(r) sed,  
 “mai plaitid wɜd ai ki:p;  
 t wɜz breivli dʌn bai sa:ə ɔnd sʌn,—  
 gou houm, ɔnd fi:d jə:(r)<sup>b</sup> ʃi:p.”

“nou θæŋks ai giv ði: fə:(r) ðai bu:n,”  
 ðə pezn̩t kouldli sed;  
 “tu gɒd ɔloun mai preiz iz dʒu:,  
 ɔnd dʒu:li ʃæl bi: peid.

“jet nou, praud mæn, ðai feit wɜz ni:ə(r),  
 hæd ai bʌt mist mai eim;  
 nɒt ʌnə'vendʒd<sup>c</sup> mai tʃaɪld hæd daɪd,—  
 ðai pɑ:tiŋ auə(r) ðə seim.

“fə:(r) si: ! ə sekənd ʃaɪft wɜz hi:ə(r),  
 if haɪm mai bəi bi'fel;  
 nau gou ɔnd bles ðə hevŋli pauə(r),  
 mai fə:st hæz sped sou wel.”

gɒd helpt ðə rait, gɒd spe:əd ðə sin;  
 hi: briŋz ðə praud tu ʃeim;  
 hi: ga:dz ðə wi:k əɡenst<sup>2</sup> ðə strɔŋ,—  
 preiz tu hiz houli neim !

*Rev. J. H. Gurney.*

Alternative forms:—<sup>1</sup> it.  
<sup>b</sup> juə. <sup>c</sup> ʌnə'venzɔd.—*W.R.*

<sup>2</sup> əɡeɪnst.—*L.S.* Also:—<sup>a</sup> einɜɫ.



maŋkiz mænəz

maŋkiz, mæn ðei sit æt<sup>a</sup> teibł,  
 i:t æz<sup>b</sup> fə:st æz<sup>b</sup> ðei aɪr<sup>c</sup> eibł—  
 gəbł fə:(r)<sup>d</sup> ðe:ə(r) veri laivz—  
 sku:p ʌp greivɪ wið ðe:ə(r) naivz—

put ðe:ə(r) fingəz in ðə diʃ  
 if sʌm nais tit-bit ðei wiʃ—  
 wið ðe:ə(r) naif, ɔ:(r) fə:k, ɔ:(r) spuɪn,  
 ɔn ðə teibł dram ə tju:n—

sʌmtaimz<sup>1</sup> frəm i:tʃ ʌðəz pleit—ou,  
 ʃəkiŋ!—pɪlfə(r) ə pəteito,  
 ɔ:(r) sʌm veri təmtiŋ slais  
 ʌitʃ ðei θiŋk iz lukiŋ nais.

*ri'fleksən*

nou ʃʌŋ riidəz, ʃu:ər, ɔv main  
 evə(r) wud laik maŋkiz dain!

*Tom Hood.*

ðə sɔŋ ɔv ðə stri:t maŋki

ðei θiŋk mæn ai m straikiŋ ðə ʃril gi'taɪ(r)  
 wið ə slaitli keɪslis hænd,  
 ðət ai hæv fəgətn<sup>2</sup> mai lʌvd wʌnz, faɪr  
 əwei in ə distənt lænd.

ðe:ə(r) dwel misiz em ənd mai maŋkiliŋz θri:  
 ənd ðei wʌndə(r) ʌe:ər ai æm,  
 æz ðei sit in ðə tɒp ɔv ðə kouko-nat tri:  
 ənd fi:st ɔn ðə lʌʃəs jæm.

Alternative forms:—<sup>1</sup> sʌm'taimz. (But not here.—*W.R.*) <sup>2</sup> fə:'gətn. (Rather fə.—*W.R.*)—*L.S.* Also:—<sup>a</sup> æt. (For notes a, b, c, and d, see p. 226, note c.—*ED.*) <sup>b</sup> əz. <sup>c</sup> ər. <sup>d</sup> fə.—*W.R.*

mai maŋkiliŋz ðei a:(r) groun-ʌp bai ðis,  
 end ðe:ə(r) teilz kwait ləŋ mast bi;  
 ðe:ə(r) maðər ɔft<sup>1</sup> givz ðem<sup>a</sup>, ai nou, ə kis,  
 bi'kəz<sup>2</sup> ðei a:(r) sou laik mi:

ləŋ—ləŋ mei ðei baund mid ðə ləfti<sup>3</sup> tri:z,  
 in ðə fərist ʃædoz ku:l,  
 no:ɪ evə(r) bi: fetəd wið klouðz<sup>4</sup> laik ði:z,  
 end daɪns ɔn ə θri:-legd stu:l.

ðə tip ɔv mai teil iz di'nju:did ɔv skin,  
 it prui:vz hau matʃ ai fret:  
 bʌt bi'kəz<sup>2</sup> ai in'dʌldʒ in ə pa:sɪŋ grin  
 ðei fænsi ðət ai fəget<sup>5</sup>.

*Tom Hood.*

### ðə də:maus

ðə litl də:maus iz tə:ni red,  
 hi: meiks əgenst<sup>6</sup> wintər ə nais snag bed;  
 hi: meiks hiz bed in ə məsi bæŋk,  
 ʌe:ə(r) ðə pləɪnts in ðə samə(r) grou tə:l end ræŋk.  
 əwei frəm ðə deilait, fə:ɪ ʌndə'graund,  
 hiz sli:p θru: ðə wintər iz kwaiət end saund;  
 end men ɔ:l əbʌv him it fri:ziz end snouz,  
 mət iz it tu him? fə:(r) hi: nə:t ɔv it nouz.  
 end til ðə kould taim ɔv ðə wintər iz gən<sup>7</sup>,  
 ðə litl də:maus ki:ps sli:pɪŋ ɔn.  
 bʌt æt laɪst, in ðə freʃ bri:zi deiz ɔv ðə sprɪŋ,  
 mən ðə grin li:vz bʌd, end ðə meri bædz siŋ,  
 end ðə dred ɔv ðə wintər iz ouvər end paɪst,  
 ðen ðə litl də:maus pi:ps aut æt laɪst—  
 aut ɔv hiz snag kwaiət bʌro hi: wendz,  
 end luks ɔ:l əbaut fə:(r) hiz neibəz end frendz;

Alternative forms:—<sup>1</sup> ɔft.

<sup>2</sup> bi'kə:z.

<sup>3</sup> ləfti.

<sup>4</sup> klouz.

<sup>5</sup> fə:'get. (<sup>6</sup> əgeɪnst.—Ed.)

<sup>7</sup> gə:n.—L.S. Also:—<sup>a</sup> ðəm. (See

p. 226, note c.—Ed.)—W.R.

ðen hi: sez, æz hi: sits æt ðə fut əv ə la:tʃ,  
 “t<sup>1</sup> iz ə bju:tɪfl<sup>2</sup> dei fə:(r) ðə fə:st əv ma:tʃ,  
 ðə vaiəlɪt iz blu:miŋ, ðə blu: skai iz kli:ə(r);  
 ðə la:k iz ʌp'sprɪŋɪŋ, hiz kærl<sup>a</sup> ai hi:ə(r);  
 ənd in ðə gri:n fi:ldz a:(r) ðə læm ənd ðə foul;  
 ai m<sup>3</sup> glæd ai m<sup>3</sup> nɒt sli:pɪŋ nɔ:(r) daʊn in mai houl.”  
 ðen əwei hi: ranz, in hiz meri mu:d,  
 ouvə(r) ðə fi:ldz, ənd intu ðə wud,  
 tu faɪnd eni greɪn ðe:ə(r) mei tʃa:ns tu bi:,  
 ɔ:r eni smɔ:l beri ðæt hæŋz ɔn ðə tri:.  
 sou frəm ə:li mɔ:niŋ til leɪt æt naɪt,  
 hæz ðə pu:ə(r) litl kri:tʃər its oun di'lait;  
 lukiŋ daʊn tu ði ə:θ, ənd ʌp tu ðə skai,  
 θɪŋkiŋ, “mæt ə hæpi də:maʊs æm ai!”

*Mary Howitt.*

### ðə gra:s-həpər ənd ðə krikit

ðə pouitri əv ə:θ iz nevə(r) ded:  
 mæn ɔ:l ðə bæ:dz a:(r) feɪnt wið ðə hət san,  
 ənd haɪd in ku:lɪŋ tri:z, ə voɪs wɪl ræn  
 frəm hedʒ tu hedʒ əbaut ðə nju:-moun mi:d;  
 ðæt iz ðə gra:s-həpə(r)—hi: teɪks ðə li:d  
 in samə(r) lækʃəri,—hi: hæz nevə(r) dæn  
 wið hiz di'laits, fə:(r) mæn taɪəd aut wið fæn,  
 hi: rests æt i:z bi'ni:θ sam plezn̩t wi:d.  
 ðə pouitri əv ə:θ iz si:sɪŋ nevə(r):  
 ɔn ə loun wɪntər i:vniŋ, mæn ðə frɔ:st<sup>b</sup>  
 hæz rɔ:t ə sailəns, frəm ðə stouv ðe:ə(r) ʃɪrlz  
 ðə krikit sɔŋ, in wɔ:mθ in'kri:sɪŋ evə(r),  
 ənd si:mz tu wæn, in drauzinis haɪf lɒst,  
 ðə gra:s-həpər əmən sam gra:si hɪlz.

*Keats.*

Alternative forms :—<sup>1</sup> it.    <sup>2</sup> bju:tɪfʊl.    <sup>3</sup> æm.—L.S.    Also :—  
<sup>a</sup> kærəl.    <sup>b</sup> frɔ:st.—W.R.

oud tu ðə kuku<sup>a</sup>

heil, bju:tjəs streindzər əv ðə grouv !

ðau mesindzər<sup>b</sup> əv sprɪŋ !

nau hevŋ rɪ'pɛ:əz ðai ruərəl si:t,

ənd wudz ðai welkəm siŋ.

ʌət taim ðə deizi deks ðə grɪ:n,

ðai sə:tin vɔis wi: hi:ə(r) ;

hæst ðau ə stɑ:(r) tu gaid ðai pa:θ,

ɔ:(r) mɑ:k ðə rouliŋ ji:ə(r) ?

di'laɪtful<sup>1</sup> vizitənt ! wið ði:

ai heil ðə taim əv flauəz,

ənd hi:ə(r) ðə saund əv mju:zɪk swɪt

fɾəm bɛ:dz əmʌŋ ðə bauəz.

ðə sku:lboi, wɒndriŋ<sup>2</sup> θru: ðə wud

tu pul ðə primrouz gei,

staɪts, ðə nju: vɔis əv sprɪŋ tu hi:ə(r),

ənd imiteɪts ðai lei.

ʌət taim ðə pi: puts ən ðə blu:m

ðau flaɪst ðai voukəl veil

ən ænjuəl gest in ʌðə(r) lændz

ənʌðə(r) sprɪŋ tu heil.

swɪt bɛ:d ! ðai bauər ɪz evə(r) grɪ:n,

ðai skai ɪz evə(r) kli:ə(r) ;

ðau hæst nou səro in ðai səŋ,

nou wɪntər in ðai ji:ə(r) !

ou kud ai flai, ai d<sup>3</sup> flai wið ði: !

wi: d meɪk, wið dʒɔɪful<sup>4</sup> wiŋ,

auər ænjuəl vizit ɔ:ə(r) ðə gloub,

kəmpænʒənz əv ðə sprɪŋ.

*John Logan.*

Alternative forms :—<sup>1</sup> di'laɪtfl. <sup>2</sup> wɒndəriŋ. <sup>3</sup> wud. <sup>4</sup> dʒɔɪfl.  
—*L.S.* Also :—<sup>a</sup> kuku!. <sup>b</sup> mesinzər.—*W.R.*

ðə milər əv di:

ðe:ə(r) dwelt ə milə(r), heil ənd bould,  
 bi'said ðə rive(r) di:;  
 hi: wəkt ənd sæŋ frəm mə:n til nait,  
 nou la:k mə:ə(r) <sup>a</sup> blaið ðæn hi:;  
 ənd ðis ðə bæ:dn əv hiz sæŋ  
 fə:r evə(r) ju:st tu bi:;  
 "ai envi noubədi, nou, nət ai,  
 ənd noubədi enviz mi:."

"ðau ət <sup>1</sup> rəŋ, mai frend," sed gud kiŋ hæl—  
 "æz rəŋ æz rəŋ kæn bi:—  
 fə:(r) kud mai ha:t bi: lait æz ðain,  
 ai d <sup>2</sup> glædli tʃeindʒ <sup>b</sup> wið ði:;  
 ənd tel mi: nau, mət meiks ði: siŋ  
 wið vois sou laud ənd fri,  
 mail ai æm sæd, ðou ai m <sup>3</sup> ðə kiŋ,  
 bi'said ðə rive(r) di:?"

ðə milə(r) smaild ənd dəft hiz kæp:  
 "ai ə:n mai bred," kwouθ hi:;  
 "ai lʌv mi <sup>4</sup> waif, ai lʌv mi <sup>4</sup> frend,  
 ai lʌv mi <sup>4</sup> tʃildrən θri:;  
 ai ou nou peni ai kænət pei;  
 ai θæŋk ðə rive(r) di:,  
 ðət tæ:nz ðə mil ðət graindz ðə kə:n  
 ðət fi:dz mai beibz ənd mi:."

"gud frend," sed hæl, ənd said ðə mail,  
 "fə:ə'wel ənd hæpi bi:;  
 bʌt sei nou mə:ər <sup>c</sup>, if ðau dst <sup>5</sup> bi: tru:,  
 ðət nou wæn enviz ði:;

Alternative forms:—<sup>1</sup> a:t. (Rather at.—*W.R.*) <sup>2</sup> wud. <sup>3</sup> æm.  
<sup>4</sup> mai. <sup>5</sup> wudst.—*L.S.* Also:—<sup>a</sup> məi. <sup>b</sup> tʃeinz. <sup>c</sup> mə:r.—*W.R.*

ðai mi:li kæp iz wə:θ mai kraun,  
 ðai mil, mai kiŋdəmz fi:;  
 sətʃ men æz ðau a:r iŋgləndz boust,  
 ou milər əv ðə di:!"

*Mackay.*

wan bai wan

wan bai wan ðə sændz a:(r) flouin,  
 wan bai wan ðə moumənts fə:l;  
 sam a:(r) kamin, sam a:(r) gouin;  
 du: nət straiv tu gra:sp ðem ə:l.

wan bai wan ðai dʒu:tiz weit ði:,  
 let ðai houl streŋθ gou tu i:tʃ,  
 let nou fju:tʃə(r) dri:mz i'leit ði:,  
 lə:n ðau fə:st ʌt ði:z kæn ti:tʃ.

wan bai wan—brait gifts frəm hevŋ—  
 dʒəiz a:(r) sent ði: hi:ə(r) bi'lou;  
 teik ðem redili men givŋ,  
 redi bi: tu let ðem gou.

wan bai wan ðai gri:fs ʃæl mi:t ði:,  
 du: nət fi:ər ən a:mid<sup>1</sup> bænd;  
 wan wil feid æz ʌðəz gri:t ði:,  
 ʃædoz pa:sin θru: ðə lænd.

du: nət luk æt laifs ləŋ səro;  
 si: hau smə:l i:tʃ moumənts pein;  
 gəd wil help ði: fə:(r) tə<sup>a</sup>-məro,  
 sou i:tʃ dei bi'gin əgein.

evri auə(r) ðət fli:ts sou slouli,  
 hæz its tɑ:sk tu du: ə:(r) be:ə(r);  
 lju:minəs<sup>b</sup> ðə kraun, ənd houli,  
 men i:tʃ dʒem iz set wið ke:ə(r).

Alternative forms :—<sup>1</sup> a:md. (Not here.—*W.R.*)—*L.S.* Also :—  
<sup>a</sup> tu-. <sup>b</sup> lu:minəs (more common now).—*W.R.*



du: nət liŋgə(r) wið ri'gretiŋ,  
 ɔ:(r) fə:(r) pɑ:sɪŋ auəz dis'pənd;  
 nɔ:(r), ðə deili təil fə:'getiŋ<sup>1</sup>,  
 luk tu: i:gəli bi'jənd.

auəz ɑ:(r) gouldŋ liŋks, gədz toukŋ,  
 ri:tʃɪŋ hevn; bɑt wʌn baɪ wʌn,  
 teik ðem, lest ðə tʃeɪn bi: broukŋ  
 ɛə(r) ðə pilgrimɪdʒ bi: dʌn.

*Adelaide Proctor.*

ləkin'vaɪ(r)

*leidi herənz sɔŋ*

ou, jʌŋ ləkin'vaɪr iz kʌm aut əv ðə west,  
 θru: ɔ:l ðə waɪd bə:ðə(r) hiz sti:ð wəz ðə best,  
 ənd seɪv hiz gud brə:ð-sə:ð, hi: wepənz hæd nʌn;  
 hi: roud ɔ:l ʌn'ɑ:md, ənd hi: roud ɔ:l əloun.  
 sou feiθfʊl in lʌv, ənd sou də:ntlis in wə:(r),  
 ðe:ə(r) nevə(r) wəz naɪt laɪk ðə jʌŋ ləkin'vaɪ(r).

hi: steɪd nət fə:(r) breɪk, ənd hi: stəpt nət fə:(r) stoun,  
 hi: swæm ði esk rɪvə(r) ʌe:ə(r) fə:ð ðe:ə(r) wəz nʌn;  
 bɑt, e:ə(r) hi: ələɪtɪd æt neðəbi geɪt,  
 ðə braɪd hæd kənsentɪd, ðə gælənt keɪm leɪt,  
 fə:r ə lægəd in lʌv, ənd ə dəstəd in wə:(r),  
 wəz tu wed ðə fe:ər elɪn əv breɪv ləkin'vaɪ(r).

sou bouldli hi: entəd ðə neðəbi hə:l  
 əmʌŋ braɪdzmən ənd kɪnzmən, ənd brʌðəz ənd ɔ:l:  
 ðen spouk ðə braɪdz fa:ðə(r), hiz hænd ɔn hiz sə:ð—  
 fə:(r) ðə pu:ə(r) kreɪvŋ braɪdgru:m sed nevər ə wə:ð,—  
 “ou, kʌm ji: in pi:s hi:ə(r), ɔ:(r) kʌm ji: in wə:(r),  
 ɔ:(r) tu də:ns æt auə(r) braɪdl, jʌŋ lə:ð ləkin'vaɪ(r) ?”

Alternative form:—<sup>1</sup> fə'getiŋ.

“ai ləŋ wu:d jə:(r) də:tə(r), mai sju:t ju: di'naid;—  
 lav swelz laik ðə səlwei, bat ebz laik its taid—  
 ənd nau ai æm kam, wið ðis ləst<sup>a</sup> lav əv main,  
 tu li:d bat wan meʒə(r), driŋk wan kap əv wain.  
 ðe:ər a:(r) meidnz in skətlənd mə:ə(r) lavli bai fa:(r),  
 ðət wud glædli bi: braid tu ðə jəŋ ləkin'va:(r).”

ðə braid kist ðə gəblit; ðə nait tuk it əp,  
 hi: kwə:ft ə:f<sup>b</sup> ðə wain, ənd hi: θru: daun ðə kap,  
 ʃi: lukt daun tu bləʃ, ənd ʃi: lukt əp tu sai,  
 wið ə smail ən hə:(r) lips ənd ə ti:ər in hə:r ai.  
 hi: tuk hə:r sə:ft<sup>1</sup> hənd, e:ə(r) hə:(r) mæðə(r) kud ba:(r),—  
 “nau tred wi: ə meʒə(r),” sed jəŋ ləkin'va:(r).

sou steitli hiz fə:m, ənd sou lavli hə:(r) feis,  
 ðət nevər ə hə:l satʃ ə gæljəd did greis;  
 mail hə:(r) mæðə(r) did fret, ənd hə:(r) fa:ðə(r) did fju:m,  
 ənd ðə braidgru:m stud dæŋglin hiz bənit ənd plu:m;  
 ənd ðə braid-meidnz mispəd, “t wə:(r) betə(r) bai fa:(r)  
 tu hæv mætʃt auə(r) fe:ə(r) kəzn wið jəŋ ləkin'va:(r).”

wan tatʃ tu hə:(r) hənd, ənd wan wə:d in hə:r i:ə(r)<sup>2</sup>,  
 men ðei ri:tʃt ðə hə:l-də:ər<sup>c</sup>, ənd ðə tʃa:dzə(r) stud ni:ə(r);  
 sou lait tu ðə kru:p ðə fe:ə(r) leidi hi: swəŋ,  
 sou lait tu ðə sædl bi'fə:ə(r)<sup>d</sup> hə:(r) hi: sprəŋ!  
 “ʃi: iz wan! wi: a:(r) gə:n<sup>3</sup>, ouvə(r) bæŋk, buʃ, ənd skə:ə(r)<sup>e</sup>;  
 ðei l<sup>4</sup> hæv fli:t sti:dz ðət fəlo”; kwouθ jəŋ ləkin'va:(r).

ðe:ə(r) wəz mauntiŋ mən<sup>5</sup> gri:mz əv ðə neðəbi klæn;  
 fə:stəz, feniks, ənd mæzgreivz, ðei roud ənd ðei ræn:  
 ðe:ə(r) wəz reisiŋ ənd tʃeisiŋ ən kænobi li:  
 bat ðə ləst<sup>a</sup> braid əv neðəbi ne:ə(r)<sup>6</sup> did ðei sii.  
 sou de:əriŋ in lav, ənd sou də:ntlis in wə:(r),  
 hæv ʃi: e:ə(r)<sup>7</sup> hə:d əv gælənt laik jəŋ ləkin'va:(r)?

*Scott.*

Alternative forms:—<sup>1</sup> səft. <sup>2</sup> jə:(r). <sup>3</sup> gən. <sup>4</sup> wil. <sup>5</sup> əməŋ.  
<sup>6</sup> nevə(r). <sup>7</sup> evə(r).—*L.S.* Also:—<sup>a</sup> ləst. <sup>b</sup> əf. <sup>c</sup> -də:.  
<sup>d</sup> bi'fə: . <sup>e</sup> skə: .—*W.R.*

a:ftə(r) blenim

it wəz<sup>1</sup> ə samər i:vniŋ<sup>a</sup> ;  
 ould kæspəz<sup>b</sup> wə:k wəz<sup>c</sup> dən,  
 ɛnd hi: bi'fə:ə(r)<sup>d</sup> hiz kətɪdʒ də:ə(r)<sup>e</sup>  
 wəz sitiŋ in ðə sən ;  
 ɛnd bai him spə:tid ɔn ðə gri:n  
 hiz litl grændtʃaild wilə'mi:n.

ʃi: sə: hə:(r) brʌðə(r) pi:təkin  
 roul sʌmθiŋ lɑ:dʒ ɛnd raund,  
 mitʃ hi: bi'said ðə rɪvjulet  
 in pleiŋ ðe:ə(r) hæd faund ;  
 hi: keim tu ɑ:sk mət hi: hæd faund  
 ðæt wəz sou lɑ:dʒ ɛnd smu:ð ɛnd raund.

ould kæspə(r) tuk it frəm ðə bɔi,  
 hu: stud iks'pektənt bai ;  
 ɛnd ðen ði ould mæn ʃuk hiz hed,  
 ɛnd wið ə nætʃrəl<sup>2</sup> sai,  
 "t iz sʌm pu:ə(r) feloz skʌl," sed hi:,  
 "hu: fel in ðə greit viktəri<sup>3</sup>.

"ai faɪnd ðəm in ðə gaɪdn̥,  
 fə:(r) ðe:ər z meni hi:ər əbaut ;  
 ɛnd əfn<sup>4</sup> mən ai gou tu plau  
 ðə plauʃe:ə(r) tə:nz ðəm aut.  
 fə:(r) meni θauzənd mən," sed hi:,  
 "wə:(r) slein in ðæt greit viktəri."

"nau tel ʌs mət t wəz ɔ:l əbaut,"  
 jʌŋ pi:təkin hi: kraiz ;  
 ɛnd litl wilə'mi:n luks ʌp  
 wið wʌndə(r)-weitiŋ aiz ;  
 "nau tel ʌs ɔ:l əbaut ðə wə:(r),  
 ɛnd mət ðei fə:t i:ʃ ʌðə(r) fə:(r)."

Alternative forms :—<sup>1</sup> wəz. (Here the rhythm would make this the suitable form.—*W.R.* Similarly with notes a and c.—*ED.*) <sup>2</sup> nætʃərəl.  
<sup>3</sup> viktri. (Hardly permissible.—*W.R.*)—*L.S.* Also :—<sup>a</sup> i:vniŋ.  
<sup>b</sup> Or kæspəiz. <sup>c</sup> wəz. <sup>d</sup> bi'fə:. <sup>e</sup> də:. <sup>f</sup> əfn.—*W.R.*

“it wɜz “ ʔi iŋgliʃ,” kæspə(r) kraid,

“hu: put ʔə frentʃ<sup>1</sup> tu raut;

bʌt ʌt ʔei fəit i:tʃ ʌʔə(r) fə:(r)

ai kud nɔt wel meik aut.

bʌt evribɔdi sed,” kwouθ hi:,

“ʔæt t wɜz ə feiməs viktəri.

“mai fa:ʔə(r) livd æt blenim ʔen,

jən litl stri:m haɪd bai;

ʔei bæ:nt hiz dweliŋ tu ʔə graund,

ænd hi: wɜz fə:st tu flai:

sou wið hiz waif ænd tʃaild hi: fled,

nə:(r) hæd hi: ʌɛ:ə(r) tu rest hiz hed.

“wið faɪər ænd səɪd ʔə kʌntri raund

wɜz weistɪd faɪr ænd waɪd,

ænd meni ə tʃaildiŋ mʌʔə(r) ʔen

ænd nju:-bə:n beibi daɪd:

bʌt θiŋz laɪk ʔæt, ju: nou, mʌst bi:

æt evri feiməs viktəri.

“ʔei sei it wɜz ə ʃəkiŋ saɪt

ɑ:ftə(r) ʔə fi:ld wɜz wʌn;

fə:(r) meni θauzænd bɔdiz hi:ə(r)

lei rətiŋ in ʔə sʌn:

bʌt θiŋz laɪk ʔæt, ju: nou, mʌst bi:,

ɑ:ftər ə feiməs viktəri.

“greit preiz ʔə dʒu:k əv məɪlbɹə<sup>2</sup> wʌn

ænd auə(r) gud prins ju:’dʒi:n”;

—“mai, t wɜz ə veri wikid θiŋ!”

sed litl wilə’mi:n;

“nei . . . nei . . . mai litl gə:l,” kwouθ hi:,

“it wɜz ə feiməs viktəri.

Alternative forms:—<sup>1</sup> frenʃ. <sup>2</sup> məɪlbərə.—*L.S.* . Also:—<sup>3</sup> wɜz.  
(See p. 243, note 1.—*ED.*)—*W.R.*

“ənd evribədi preizd ðə dju:k  
 hu: ðis greit fait did win.”  
 —“bat mət gud keim əv it æt la:st?”  
 kwouθ litl pi:təkin.  
 “mai, ðæt ai kænət tel,” sed hi,  
 “bat t wəz ə feiməs viktəri.”

*R. Southey.*

sam mə:mə(r)

sam mə:mə(r), mən ðe:ə(r) skai iz kli:ər  
 ənd houlli brait tu vju:,  
 if wən smə:l spek əv da:k əpi:ər  
 in ðe:ə(r) greit hevŋ əv blu:,  
 ənd sam wið θæŋkful ləv a:(r) fild  
 if bat wən stri:k əv lait,  
 wən rei əv gədz gud mə:si gild  
 ðə da:kni:s əv ðe:ə(r) nait.

in pələsiz a:(r) ha:ts ðət a:sk,  
 in diskən'tent ənd praid,  
 mai laif iz satʃ ə dri:əri tɑ:sk,  
 ənd əil gud θiŋz di'naid.  
 ənd ha:ts in pu:ərist ha:ts ədmaiə(r)  
 hau ləv həz in ðe:ə(r) eid—  
 ləv ðət nət evə(r) si:mz tu taie(r)—  
 satʃ ritʃ prə'vi:gən meid.

*Archbishop Trench.*





## EXERCISES<sup>1</sup>

### EXERCISE I

Silent letters to be left out, **dʒ** to be used instead of *j*, **ɔ** instead of *o*, and **i** to be written instead of *y* or *ie* at the end of words.

Instead of :—

<i>well</i>	<i>begged</i>	<i>deck</i>	<i>sense</i>	<i>Jessie</i>
<i>ill</i>	<i>filled</i>	<i>kick</i>	<i>twelve</i>	<i>Minnie</i>
<i>doll</i>	<i>robbed</i>	<i>rock</i>	<i>give</i>	<i>pussy</i>
<i>pull</i>	<i>pulled</i>	<i>flock</i>	<i>solve</i>	<i>Johnnie</i>
<i>mess</i>	<i>very</i>	<i>head</i>	<i>wren</i>	<i>merrily</i>
<i>miss</i>	<i>silly</i>	<i>bread</i>	<i>wrist</i>	<i>steadily</i>
<i>dross</i>	<i>folly</i>	<i>deaf</i>	<i>knit</i>	<i>possibly</i>
<i>puss</i>	<i>fully</i>	<i>breast</i>	<i>knob</i>	<i>impossibility</i>

We write :—

wel	begd	dek	sens	dʒesi
il	fild	kik	twelv	mini
dɔl	rɔbd	rɔk	giv	pusi
pul	puld	fɔk	sɔlv	dʒɔni
mɛs	veri	hed	ren	merili
mis	sili	bred	rist	stedili
drɔs	fɔli	def	nit	pɔsibli
pus	fuli	brest	nɔb	impɔsi'biliti

Write in the same manner :—

*Bell, egg, inn, stiff, odd, full, rigged, lived, lead, dead, pity, merry, sorry, Willy, ready, sense, stick, block, horrid, plenty, plentifully.*

<sup>1</sup> See *Introduction to Phonetics*, § 157.

## EXERCISE II

*On words from Reading Lesson I*

ætend	pæt	pet	pit	põt	put
ə	hæd	wel	it	fòks	intu
ən	æt	get	hiz	wəz	gud
ənd	kænət	plenti	iz	øv	wud
əpən	æz	frænd	in		lukt
əgen	hæv	frændz	nimbli		
		eni	if		

1. What letters do we generally use in the above words for ə, æ, e, i, o, u?

2. Write phonetically, that is, according to sound :—

*John had a good dog. Florrie looked at it. A bag full of wool. A woolly lamb. His foot is wet. His hand is full. Sam left his book. Jem took it. Willy is not steady. Give him ten minutes.*

## EXERCISE III

*On words from Reading Lesson I*

t	n	v	z	k	ks
lukt	kænət	øv	æz	kænət	fòks
compare	plenti		hiz	compare	compare
kukt	eni		iz	kæp	wæks
dipt	nimbli		wəz	kõt	veks
støpt	intu		frændz	kuk	miks

1. What symbols do we generally use in the above words for t, n, v, z, ks?

Write according to sound :—

*Ann is a good cook. Henry has a pretty box. Ten pens.*

*Twenty pence. Fifty books. Sixty beds. Many cocks and hens. A box of bricks. Willy knocked. John helped Tom. Minnie has bread and eggs. Ned spells well. Kitty has many friends.*

## EXERCISE IV

*On words from Reading Lesson II*

ə	ŋ	θ	ð	ʒ	tʃ
ðə	lɒŋgə(r)	θɪŋk	ði	treʒə(r)	wɪtʃ
ðət	θɪŋk	wəiθ	ðə	compare	mætʃ
compare	compare	compare	ðis	pleʒə(r)	compare
ə	sɪŋə(r)	θɪn	ðət	treʒə(r)	dɪtʃ
ən	fɪŋgə(r)	θɪk	compare	vɪʒən	fetʃ
ənd	hʌŋgri	θɪsl	ðen	dɪ'lju:ʒən <sup>1</sup>	tʃɪn
ðæt	dɒŋki	pɪθ	wið	ru:ʒ	tʃest

Observe that the endings of *lɒŋgə(r)*, *treʒə(r)*, *græmə(r)*, *kələ(r)*, *selə(r)*, *dələ(r)* sound alike, though we are accustomed to write *long-er*, *treas-ure*, *gramm-ar*, *coll-ar*, *cell-ar*, *doll-ar*.

Write phonetically:—

*The bell was ringing. Annie was thinking. The lamb is drinking. Measure this bit of wood. A mossy bank. A hotch-potch. Match that red wool. Put in a stitch. Drink the milk. Fanny is at leisure. Ned has a treasure. John is very angry. Tom is angling.*

## EXERCISE V

*On words from Reading Lessons III and IV.*

ei	ɪ:	ou	u:	ʌ	u
wei	mɪ:	ʃou	hu:	ʌp	krukɪd
ðei	sɪ:	sou	du:	sʌm	tu (to)
streɪt	pɪ:pl	ðouz	fu:d	bʌt	compare
teɪkɪŋ	pri:sept	ounli	dʒu:ɪl <sup>2</sup>	wʌn	tu: (too)
		ould			tu: (two)

<sup>1</sup> Now usually dɪ'lu:ʒən. <sup>2</sup> dʒu:ɪəl more common.—*W.R.*

1. Write in ordinary spelling two fresh examples of each of the sounds *ʌ*, *ei*, *iː*, *ou*, *uː*.

2. Write phonetically :—

*Haste makes waste. No pains, no gains. Ill weeds grow apace. Extremes meet. Charity begins at home. Great is the truth, and it shall prevail. None of these things moved him. The tongue is not steel, but it cuts. Treasures (ending -əz) of wickedness profit nothing.*

## EXERCISE VI

### *On words from Reading Lesson V*

<i>ɑː</i>	<i>əː</i>	<i>ɔː</i>
<i>ɑːs</i>	<i>wəː(r)</i>	<i>təːkɪŋ</i>
<i>fɑː(r)</i>	<i>gəːlz</i>	<i>wəːkt</i>
<i>lɑːfɪŋ</i>	<i>rɪˈtəːnɪŋ</i>	<i>jəː(r)</i>
<i>fɑːðə(r)</i>	<i>əːnɪst</i>	<i>nəː(r)</i>
compare	compare	compare
<i>ɑː(r)</i>	<i>həː(r)</i>	<i>ɔː(r)</i>
<i>stɑː(r)</i>	<i>səː(r)</i>	<i>fəː(r)</i>
<i>stɑːv</i>	<i>wəːd</i>	<i>stəːm</i>
<i>kɑːt</i>	<i>bəːn</i>	<i>həːs</i>

We hear final *r* in *far off*, *father is at home*.

Write phonetically :—

*Alms are the salt of riches. Truth may be blamed but can't be shamed. He that sleepeth in harvest is a son that causeth shame. A soft answer turneth away wrath. All her paths are peace. Forewarned, forearmed.*

## EXERCISE VII

*On words from Reading Lesson VI*

ai	au	oi	ju:
ai	alauŋ	dis'trɔid	nju:
bai	daun	compare	ri'fju:z
taim	gaun	pɔint	compare
mai	compare	dʒɔint	ju:
straiv	nau	bɔi	regjʊlə(r)
maind	bau	dʒɔi	vælju

The symbol for *ou* in *house*, namely **au**, is the same that is used for this sound in German, so we spell the English words *house*, *mouse*, exactly like German *Haus*, *Maus*.

Observe that—

ai is like a: + i: <sup>1</sup>	oi is like ɔ: + i: <sup>1</sup>
au „ a: + u: <sup>1</sup>	ju: „ j + u:

Write phonetically :—

*A stitch in time saves nine. If thou do ill, the joy fades, not the pains ; if well, the pain doth fade, the joy remains. The pan says to the pot, "Keep off, or you'll smutch me." Murder will out. Who knows nothing, doubts nothing. One foe is too many, and a hundred friends too few. No cross, no crown.*

## EXERCISE VIII

*On words from Reading Lesson VIII*

ə(r)	ə	ə
klæmə(r)	ʌðəz	pi'tiʃənd
betə(r)	libəti	kəməʊʃən
ɔ:də(r)	ventʃəd	kəndiʃən
terə(r)	compare	əmeizmənt
compare	ɔ:dəz	pəniʃmənt
selə(r)	tərəz	distəns
kələ(r)	seləz	sekənd
vilə	kələz	prezəntli
belə	viləz	

<sup>1</sup> Cp. § 105.—ED.

Observe how, when *z* is added, (*r*) disappears.

Show that *a*, *e*, *o* or *ou* may stand for the sound *ə* in ordinary spelling.

Write phonetically:—

*Out of debt, out of danger. A prophet has no honour in his own country. Physician, heal thyself. The receiver's as bad as the thief. A rolling stone gathers no moss. Thou shalt sooner detect an ant moving in the dark night on the black earth, than all the motions of pride in thine heart.*

### EXERCISE IX

*On words from Reading Lesson VIII*

ɪ	ʌ	ʌ	o	o
mʌsɪ	compare	kʌzn	pro'kju:ə(r)	compare
pə:pl	bæptɪzn	sʌdn	compare	soro <sup>1</sup>
compare	sɪzn	oupn	pro'tekt	fəlo <sup>1</sup>
lɪtɪ	kæzn	compare	mo'lest	fəloz <sup>2</sup>
bæbld		bʌtn	bilo <sup>1</sup>	fəlod <sup>3</sup>
bʌblz		rɪdn	biloz <sup>2</sup>	fəlo-ɪŋ
		rɪtn	bɪ'lou	fəlo-ə(r)

Write phonetically:—

*Man proposes, God disposes. Coals to Newcastle. Misfortunes never come single. Heaven and earth fight in vain against a dunce. The river past, and God forgotten. When the tale of bricks is doubled, Moses comes. Is Saul also among the prophets?*

### EXERCISE X

*On words from Reading Lesson VIII*

ɛ:ə	ɪ:ə	ɔ:ə <sup>4</sup>	u:ə
ðɛ:ə(r)	hi:ə(r)	dɔ:ə(r) <sup>4</sup>	pu:ə(r)
ʌɛ:ə(r)	fi:ə(r)	stɔ:ə(r) <sup>4</sup>	compare

<sup>1</sup> -ou. <sup>2</sup> -ouz. <sup>3</sup> -oud. <sup>4</sup> ɔ:ə occurs rarely in my speech, e.g., in *gnawer*.—*W.R.*



ɛ:ə	i:ə	ɔ:ə <sup>1</sup>	u:ə
fɛ:ə(r) ( <i>fare</i> )	fi:əd	bi'fɔ:ə(r) <sup>1</sup>	bu:ə(r)
kɛ:ə(r)	compare	compare	du:ə(r)
kɛ:əfuli	əpi:ə(r)	dɔ:z	mu:ə(r)
compare	əpi:əz	stɔ:z	mu:əz
fɛ:əz	əpi:əd	stɔ:d	mu:əd
fɛ:əd	əʃu:ə(r)	rɔ:ə(r) <sup>1</sup>	əʃu:ə(r)
kɛ:əz	əʃu:əz	rɔ:z	əʃu:əz
kɛ:əd	əʃu:əd	rɔ:d	əʃu:əd

The following words give the key to these sounds:—

*bear                  bier                  boar                  boor.*

Observe how words ending in (r) lose the (r) when a consonant is added, and words ending in ɔ:ə(r) lose ə also.

1. Show in ordinary spelling two or more ways of representing each of the sounds ɛ:ə(r), i:ə(r), ɔ:ə(r), u:ə(r).

2. Write phonetically:—

*More haste, worse speed. A scalded dog fears cold water. Ill doers are ill deemers. There's many a slip 'twixt the cup and the lip. The fear of man bringeth a snare. A poor man is better than a fool. Before honour is humility.*

## EXERCISE XI

*On words from Reading Lessons VIII and IX*

aiə	auə	juə	Doubled letters
ha:ə(r)	ouvə'pauəd	in'dju:ə(r)	deintiist
ha:əd	compare	pro'kju:ə(r)	middei
compare	auə(r)	si'kju:ərɪtɪ	compare
fa:ə(r)	sauə(r)	compare	pritiist
fa:əz	pauə(r)	pju:ə(r)	kæriiŋ
fa:əd	pauəz	in'dju:əz	həriiŋ
ta:ə(r)	flauə(r)	in'dju:əd	stadiiŋ
ta:əz	flauəz	pro'kju:əz	heddres
ta:əd	flauəd	pro'kjuəd	bukkeis

<sup>1</sup> See p. 252, note 4.—ED.

Observe that doubled letters must be used in those few cases where the sounds are doubled.

Write phonetically :—

*The grapes are sour. Knowledge is power. A burnt child fears the fire. It is naught, it is naught, saith the buyer, but when he is gone his way, then he boasteth. They were marrying and giving in marriage. To the pure all things are pure. We count them blessed which endure.*

## EXERCISE XII

ε: and ɔ: are not always turned into diphthongs by r following. Examples :—

ke:ə(r)	ke:riŋ	ke:əz
be:ə(r)	be:riŋ	be:əz
stə:ə(r)	stə:riŋ	stə:d
rə:ə(r)	rə:riŋ	rə:d

Note that ε: occurs only before r and a vowel. But ɔ: occurs also when r disappears before a consonant.

Examples of ε: :—

ε:ri	fe:ri	ve:ri	se:re	ve:rid
he:ri	de:ri	me:ri	pe:rent	ve:riiŋ

Notice the appearance of words with ai or ɔi followed by i. Examples :—

traiiŋ	baaiŋ	di'koiŋ	dis'troiŋ
--------	-------	---------	-----------

Write phonetically :—

*A hoary old man. A daring robbery. The door was ajar. Wood is porous. Clara will not return. Mary is enjoying her ride. Mr. Jones is employing a gardener. Her motives are not apparent. Morocco wears well. Sarah is lying down. Louisa is untying a knot. They are restoring the church.*

## EXERCISE XIII

*On Accent*

In English most words are accented on the first syllable. But words ending in *ʃən*, *ʒən*<sup>1</sup>, *ʃəl* or *iti* are always accented on the syllable preceding these terminations.

And the vowels *ə* and *o* are never accented ; so if the vowel of the first syllable is *ə* or *o*, and the word does not end in *ʃən*, *ʒən*, *ʃəl* or *iti*, we accent the second syllable.

Examples :—

<i>-ʃən, -ʒən</i> <sup>1</sup>	<i>-ʃəl, -iti</i>	<i>ə-</i>	<i>o-</i>
<i>extension</i>	<i>judicial</i>	<i>sagacious</i>	<i>protect</i>
<i>civilization</i>	<i>initial</i>	<i>away</i>	<i>propose</i>
<i>mathematician</i>	<i>inability</i>	<i>account</i>	<i>oblige</i>
<i>intrusion</i>	<i>majority</i>	<i>lament</i>	<i>produce</i>
<i>indecision</i>	<i>humanity</i>	<i>arrival</i>	<i>domain</i>

Write out the following words phonetically, marking the accent, and arranging them in three classes—(1) those whose accent is determined by the ending, (2) those whose accent is determined by the vowel of the first syllable, and (3) those which are irregular, not coming under the above rules :—

<i>protect</i>	<i>parental</i>	<i>continue</i>	<i>delusion</i>
<i>advise</i>	<i>obedient</i>	<i>exhibit</i>	<i>abominable</i>
<i>condescend</i>	<i>molest</i>	<i>exhibition</i>	<i>impossibility</i>
<i>division</i>	<i>observation</i>	<i>prejudicial</i>	<i>intimidate</i>
<i>return</i>	<i>determine</i>	<i>intelligent</i>	<i>dislike</i>
<i>severity</i>	<i>expansion</i>	<i>insensibility</i>	<i>conceal</i>

<sup>1</sup> Prof. Rippmann adds *ʒə(r)*, e.g., in *measure*.—ED.



## APPENDICES

### I

#### SPECIMENS OF FRENCH <sup>1</sup>

##### 1 âtröpöfa:z

dø pti garsô d la vil, rišair e gystaiv, s egareir œe zuir dâz yn epais fœre. âfê i truveir yn pœtit œberz, o miljø d la fœre, e iz i âtreir pur i pase la nqi.

a minqi, iz âtâdiir parle dâ la šâb vwazin. gystaiv, ki n dœrme pa e kj ete tre kyrjø, reveja sô freir. iz aleir sœ met pre d la pœrt, preteir l œre:j e âtâdiir l œberzist ki dize a sa fam: “ma šeir, dœmê matê ty metra la grâd šodjeir sy læ fœ, z ve tpe no dø pti dro:l d la vil.”

a se mo, le povz âfâ pœseir muriir dœ frejëer. rišair, kj ete tre pœltrœ, di: “nu sœm perdy! st œm la et œen âtröpöfa:z! i j a dez âtröpöfa:z, z l e ly dâ mœ rœbêsô.”

lœ pti gystaiv, kj ete pa tutafe osi pœerœ, di: “i fo nu sove par la fneitr. vjê. i sœ lva tu dusmâ, uvri la fneitr e sota â ba; s ete pa tre dâzrœ, kar la šâbr etet o retšose: rišair sota apre.

me la pœrt dœ la kuir ete ferme. næ puvâ pa sœrtiir, i šeršeir partu œe rfy:z, âfê i truveir yn etabl. gystaiv uvri la pœrt; dø grois be:t nwa:ir sœrtiir â grœpâ, e s elûseir dâ la kuir; le dø pti garsô, trâblâ kœm de fœe:j, j âtreir a lœer plas œ i paseir læ restâ d la nqi.

<sup>1</sup> In our teaching we prefer the less colloquial forms; and as weak forms are so rarely given in the English specimens, I should have thought it best to adopt the same principle here.—*W.R.* (I agree, but here as elsewhere in questions of principle I feel bound to follow the author.—*ED.*)

læ matê, l æberzist sœrti dā la kuir, æ grā kuto a la mē. il ala drwa a l etabl e uvri la pœrt ā dizā : “alō, me pti droil, sœrte : vœt dœrnjer œir e vny.”

le dœz āfā puseir de kri lamātabl e l priœir a ʒnu dœ n pa le tpe.

l æberzist, tut etœne, lœr di : “keskœ vu fœt dō isi? keskœ vu m kōte? mwa, vu tpe? eskœ vu m prœne pur æ māʒœir d œm?”

“me wi, msjœ,” di riʃœir, “vuz ave di a vœt fam, sœt nqi : ‘dœmē matê ʒ tpe le dœ pti droil dœ la vil.’”

l æberzist parti d æ grāt ekla d riir e di : “ʃ parle d me dœ kœʃō : ʒ lez apel me pti droil dœ la vil, paskœ ʒ lez e aʃte a la vil.—alō, vne vit deʒœne e vu debarbuje : āsqit ʒ vu mōntrœre læ ʃœmē pur rātre ʃe vo parā. yn ot fwa vu n ekutre ply o pœrt.”

### le dœ palmje

œ ʒuir æ kalif pase l lō d yn koit arid ki s apel ʃœlqā ; i i truva dœ palmje, sœlz œrnēmā dœ s deʒœir. il ave swaf e œrdœna k l ō kupa l æ de palmje dō la seiv dvœt œitr æ brœvaʒ delisjœ. lœrskœ l arbrœ fyt abaty, l œn apœrsy l ēskripsjō sqivāit : “swaje beni, o vu le dœ palmje d ʃœlqā, ki ave dœne vo frqi e prœite vœtr ōibr o poivre pasā fatige . . . e malœir a sœlqi ki vuz œra separe !” læ kalif œjā ly se mo s sātī malad œ n pyt ale ply lwē.—ēsi peri l pqi sā ki detrqi tu pur satisfœir yn āvi.—*Gérard de Nerval*.

### la mezō ki marʃ<sup>1</sup>

ʃœrnase avœt yn trœ lōig avny dvā sa mezō ān āʒu ; dā sœt avny bœl e parfœt etœ plāte yn mezō d peizā e sō pti ʒœrde ki s i<sup>2</sup> etœ truve lœrsk œl fy bati. ʒœmœ ʃœrnase ni sō pœir n ave

<sup>1</sup> Adapted from Dr. P. Passy's *Le Français Parlé*. In the following notes I mention a few cases where Miss Soames seems to differ inadvertently, or at least inconsistently, from Dr. Passy. (Dr. Passy does not distinguish r̄ from r.)—ED. <sup>2</sup> j.—P.P.



py redq̄ir s̄o peizā a la l̄ær vā:dr̄, kelk avūta:z̄ k il<sup>1</sup> l̄qi ān ys  
of̄eir; e s et yn ōpinjatr̄ete dō kātite d̄ pr̄opriet̄eir s̄o pik,  
pur f̄eir āraze de z̄ā a la kōvnāis e kelk̄ofwa a la nessesite  
dek̄el i s̄ō. ſarnase, n̄o saſā ply k i f̄eir, ave l̄eise sla d̄p̄qi  
lōtā, s̄āz ā ply parle. āfē, fatigue t̄ set ſomj̄eir ki l̄qi buſe la  
vy e l̄qi ote tu l̄ agre m̄ā t̄ s̄ōn avny, il im̄ajina ōe t̄uir d̄o pas-  
pais.

l̄o peizā ki i d̄m̄ōir̄e, e a ki el apart̄ens, et̄e taj̄ōir d̄o s̄ō  
metje, kāt i truve a l̄ egzerse; e il et̄e ſe l̄qi tu s̄oel, s̄ā fam  
ni āfā. ſarnase l̄ āvwa ſerſe, l̄qi di k il ε d̄m̄āde a la kūir  
pur ōen āplwa d̄ kōsekāis, k il ε prese d̄<sup>2</sup> s i rā:dr̄, m̄e k i l̄qi  
fo yn livre. i f̄ō marſe o kōtā; m̄e ſarnase stipyl k i n v̄o  
pwē s fje a se del̄e, e k̄o<sup>3</sup>, mwajenā kek̄ſoiz<sup>4</sup> d̄o plys, i n v̄o  
pwē k i s̄ort d̄o ſe l̄qi k sa livre n swa fet; e k il l̄o<sup>5</sup> kuſra, l̄o  
nurira e l̄ pejra avā d̄o l̄ rāvwaje. l̄o taj̄ōir s i ak̄ord e s  
m̄e a travaje.

pādū k il et ōkype, ſarnase f̄e pr̄ā:dr̄<sup>6</sup> avek la d̄ernj̄eir  
egzaktityd l̄o plā e la d̄im̄āsj̄ō t̄ sa mez̄ō e t̄ s̄ō zardē, d̄o  
p̄jes d̄o l̄ ēterj̄ōir, zysk a la pozisj̄ō dez ystās̄il e de p̄ti  
m̄ōbl̄, f̄e dem̄ōite la mez̄ō, e āp̄orte tu s ki j̄ et̄e, rm̄ō:t̄ la  
mez̄ō tel k el et̄e, o zyst, d̄ādū e d̄oh̄oir, a kat p̄orte d̄ musk̄e,  
a kote t̄ s̄ōn avny; r̄eplas tu le m̄ōbl̄ e ystās̄il d̄ā la m̄e:m̄  
pozisj̄ō d̄ā lak̄el ō lez ave truve, e retabli l̄ p̄eti zardē d̄ m̄e:m̄;  
ā m̄e:m̄ t̄ā, fet aplanīr e netwaje l̄ ādrwa d̄ l̄ avny u el et̄e,  
ā s̄ort k i n i pary pa. tu sla fyt egzekyte āk̄or ply to k la  
livre fet, e spādū l̄ taj̄ōir d̄usm̄ā garde a vy, d̄<sup>7</sup> p̄ōir d̄o kelk  
ēdiskresj̄ō.—āfē la bz̄o:n̄ aſve d̄ part e d̄ oit̄r̄, ſarnase amy:z̄  
s̄ōn ōm zysk a la n̄qi bj̄ē nwāir, l̄o peij e l̄ rāvwā kōtā. l̄o  
vla ki āfil l̄ avny. bj̄eto i la truv l̄ōig; ap̄re, i va oz arbr̄, e  
n ā truv ply; i s ap̄erswa k il a p̄aise l̄ bu, e rvj̄ē a l̄ ēstā  
ſerſe lez arbr̄; i le sq̄i a l̄ estim, p̄qi krwa:z̄ e n truv pa sa  
mez̄ō; i n kōprā pwē st avūtyr̄. la n̄qi s p̄ais d̄ā st  
egzersis; l̄o zūir ari:v̄ e dvj̄ē bj̄eto ase kl̄eir pur avize sa  
mez̄ō. i n vwa rj̄ē; i s fr̄ot lez j̄ō; i ſerſ d̄ oit̄z̄ ōbz̄e pur

<sup>1</sup> i. <sup>2</sup> t. <sup>3</sup> k̄ōe. <sup>4</sup> kelk̄ſoiz̄. <sup>5</sup> l. <sup>6</sup> pr̄ā:dr̄. (See p. 258,  
note I.—ED.) <sup>7</sup> d̄o.—P.P.

dekuvriir si s e la foit dæ sa vy. ãfê, i krwa kə l dja:blə s ã  
meil e k il a ãpørte sa mezõ.

a førs d ale, dæ vniir, e d pørte sa vy d tu kote, il aperswa,  
a yn ase grā:d distā:s dæ l avny, yn mezõ ki rsū:bl a la sjen  
kəm dø gut d o. i n pø krwa:ir kə slə swa; mæ la kyrjozite  
l fet ale u el ε, e u i n a zame vy d mezõ. plyz<sup>1</sup> il aprøʃ,  
plyz<sup>1</sup> i rkøne k s ε la sjen. pur s asyire mjø dæ s kilqi turn  
la tæit, i prezā:t sa kle; el uivɾ, il ā:tr, i rətruiv tu s k il j  
ave læise, e presizmā dā la mēm plas. il ε præ a ã pa:me e  
dmœ:ir kōvêky k s et æ tuir dæ sørsje. la zurne n fy pa bjēn  
avūse, k la ri:ze dy ʃa:to e dy vila:ʒ l ēstrqi:zi d la verite dy  
sørtile:ʒ, e l mit ã fyiri. i vø plede, i vø dmā:de zystis a l  
ētādā, e partu ã s ã mək. læ rwa l sy, ki ã rit osi, e ʃarnase  
y sōn avny libr. si i n ave zame fæ pi, il øræ kōserve sa  
repytasjō e sa liberte.—*Saint-Simon*.

msjø d ʃarnase fyt arste e mi ã prizõ, aky:ze, di sē-simō,  
dæ boku d meʃāt ʃo:z, syrtu d fois mōnæ.

<sup>1</sup> ply.—*P.P.*

## II

SPECIMENS OF GERMAN<sup>1</sup>

durç di:zə hoilə gasə mus 'er kōmən ;  
 'es fyrt kain 'andrər veik<sup>2</sup> naix kysnaxt—hiir  
 fō'lend içs—di' gēle:ğenhait<sup>3</sup> 'ist gynstiç.  
 dōrt der hō'lundər'straux fər'birt<sup>4</sup> miç 'im ;  
 fōn dōrt hē'rap kan 'in main pfail 'er'lanən ;  
 des veigəs<sup>5</sup> 'eņə veirət den fər'fōlgørn<sup>6</sup>.  
 max dainə reçnuç mit dem himəl, foikt<sup>7</sup> !  
 fōrt must du,—dainə 'uir 'ist 'apgəlaufən.

'iç leiptə ſtil 'unt harmlois—das gəſəs  
 vair 'auf des valdəs tiirə nuir gəriçtət,  
 mainə gədançkən vairən rain fōn mōrt—  
 du: hast 'aus mainəm friidən miç hē'raus  
 gəſrekt ; 'in geirənt draxəngift hast du:  
 di' milç der frēmən dənç'art miir fər'vandelt ;  
 tsum 'ungə'hōyrən hast du: miç gəvōint—  
 veir ziç des kindəs haupt tsum tsiilə zetstə,  
 deir kan 'aux trefən 'in das herts des faints.

\* \* \* \* \*

'auf di:zər bank fōn ſtain vil 'iç miç zetsən,  
 dem vandərər tsur kurtsən ru: bəraitət—  
 den hiir 'ist kainə haimat—jeidər traip  
 ziç 'an dem 'andərən raç 'unt frəmt fo'ryibər,  
 'unt fraigət<sup>8</sup> niçt naix zainəm ſmerts—hiir geit  
 der zörgənfölə<sup>9</sup> kaufman 'unt der laiçt  
 gəſyrtstə pilgər<sup>10</sup>—der 'andəçtğə<sup>11</sup> mœnç,

<sup>1</sup> Adapted from *German Pronunciation*, by W. Viëtor. Half length is indicated by ' ; e.g., di'.—ED. Allowable forms :—<sup>2</sup> veitç. <sup>3</sup> gēle:jən-hait. <sup>4</sup> fər'birtç. <sup>5</sup> veijəs. <sup>6</sup> fər'fōljørn. <sup>7</sup> fo:xt. <sup>8</sup> fraigət. <sup>9</sup> zörjənfölə <sup>10</sup> piljər. <sup>11</sup> 'andəçtjə (j here stage pronunciation).

der dy:st̥rə røybər 'unt der hait̥rə spi:lman,  
 der zəymər, mit dem s̥ve:r belaidnən rəs  
 de:r fernə he:rkəmt fən der mənʃən ləndərn—  
 den jeidə ʃtraisə fyr̥t 'ans 'ent der velt—  
 zi: 'alə tsi:n 'i:rəs ve:gəs<sup>1</sup> fərt,  
 'an 'i:r gəʃeft—'unt mainəs 'ist der mərt!

*Schiller, "Wilhelm Tell."*

'es tso:gen<sup>2</sup> drai burʃə vo:l 'y:bər den rain,  
 bai 'ainər frau virtin da' ke:rtən zi: 'ain :

"frau virtin ! hat zi' gu:t bi:r 'unt vain ?  
 vo: hat zi' 'i:r ʃø:nəs tæçtərlain ?"

"main bi:r 'unt vain 'ist friʃ 'unt klai:r.  
 main tæçtərlain likt<sup>3</sup> 'auf der to:tənba:r."

'unt 'als zi' tra:tən tsur kamər hi'nain,  
 da' la:k<sup>4</sup> zi' 'in 'ainəm ʃvartsən ʃrain.

der 'e:rstə, de:r ʃlu:k<sup>5</sup> den ʃlaiər tsu'ryk  
 'unt ʃautə zi' 'an mit traurigəm<sup>6</sup> blik :

"'ax, lei:ptəst du: nəx, du: ʃø:nə mait !  
 'iç vyrdə diç li:bən fən di:zər tsait."

der tsvaitə dəktə den ʃlaiər tsu:  
 'unt ke:rtə ziç 'ap 'unt vaintə da'tsu: :

"'ax, das du: likst<sup>7</sup> 'auf der to:tənba:r !  
 'iç ha:p diç geli:bət zo' mançəs ja:r."

der dritə hu:p 'i:n vi:dər zo'glaiç  
 'unt kystə zi' 'an den munt zo' blaiç :

"diç li:pt iç 'imər, diç li:b iç nəx həyt  
 'unt ve:rdə diç li:bən 'in 'e:viçkait."

*Uhland.*

Allowable forms :—<sup>1</sup> ve:jəs.      <sup>2</sup> tso:gen.      <sup>3</sup> li:çt.      <sup>4</sup> la:ix.  
<sup>5</sup> ʃlu:x.    <sup>6</sup> traurijəm.    <sup>7</sup> li:çst.

es 'ist dæx gævis, das 'in der velt den mænſen niçts  
noitvendiç maxt 'als di' libæ. 'iç fyrls 'an lötæn, das zi' miç  
'ungern fer'løiræ, 'unt di' kindær haibæn kainæ 'andræ 'i'dei,  
'als das 'iç 'imær mærgen<sup>1</sup> viidærkømen vyrde. høyt var 'iç  
hi'nausgøganen, lötæns kla'viir tsu' ſtimæn; 'iç köntæ 'aibær  
niçt da'tsu' kømæn, den di' klainæn fer'fölkten<sup>2</sup> miç 'um 'ain  
mærgæn, 'unt lötæ zaiktæ<sup>3</sup> zælpst, 'iç zölte 'iinæn den vilæn  
tu:n. 'iç ſnit 'iinæn das 'aibëntbroit, das zi' nu:n fast zo'  
gernæ fæn mir 'als fæn lötæn 'anne:mæn, 'unt 'ertseiltæ 'iinæn  
das 'haupt'ſtykçæn fæn der prin'tsesin, di' fæn hendæn bēdi:nt  
virt. 'iç lærne fi:l da'bai, das fer'ziçr iç diç, 'unt 'iç bin  
'er'ſtaunt, vas 'es 'auf zi' fyr 'aindrykæ maxt. vail 'iç  
mançmail 'ainæn 'intsi'dentspункт 'er'findæn mus, de:n 'iç  
baim tsvaitæn ma:læ fer'geſæ, za:gæn<sup>4</sup> zi: glaiç, das fo:rigæ<sup>5</sup>  
ma:l ve:rs 'andærs gøveist, zo' das 'iç miç jetst 'yibæ, zi: 'unfer-  
"endærlig 'in 'ainæm zi:gændæn zilbænfal 'an 'ainæm ſny:rçæn  
vek<sup>6</sup> tsu' re'tsi'tiræn. 'iç haibæ da'raus gælærnt, vi: 'ain  
'autær durç 'ainæ tsvaitæ fer'endærtæ 'aufla:gæ<sup>7</sup> zainær  
gæſiçtæ, 'unt ven zi: næx zo: po'eitiſ besær gøværdæn ve:ræ,  
noitvendiç zainæm buixæ ſa:den mus. der 'eirstæ 'aindruk  
findæt 'uns vilig, 'unt der mænſ 'ist zo: gæmaxt, das man  
'im das 'aibëntøyerligstæ 'yibær're:den kan; das haftæt 'aibær  
'aux glaiç zo: fest, 'unt ve:ræ de:m, de:r 'es vi:dær 'auskratsæn  
'unt 'austilgæn<sup>8</sup> vil!—Goethe, "*Die Leiden des jungen  
Werthers.*"

Allowable forms:—<sup>1</sup> mærgæn. <sup>2</sup> fer'fölkten. <sup>3</sup> za:iktæ. <sup>4</sup> za:gæn.  
<sup>5</sup> fo:rijæ. <sup>6</sup> vek. <sup>7</sup> 'aufla:gæ. <sup>8</sup> 'austiljæn.

## III

## SPECIMEN OF ENGLISH

*Showing Variable Words in my (Miss Soames's) Pronunciation*

ði aɪsbə:g

æt twelv əklək wi: went bi'lou, ən<sup>a</sup> əd dʒʌst gət θru: dɪnə,  
wen ðə kuk put ɪz hed daun ðə skatʃ, ən tould əs tə kʌm ən  
dek ən si: ðə faɪnɪst saɪt ðət wi: <sup>b</sup> əd evə si:n.

“<sup>a</sup> Meɪər<sup>c</sup> əwei, kuk?” aɪst ðə fəɪst mæn hu: <sup>d</sup> went ʌp. “ən  
ðə laɪbəd bau.” ən ðeɪə lei, floutɪŋ ɪn ði ouʃn, sevərəl maɪlz  
ɔ:f, ən i'mens i'regju:lə mæs, ɪts tɒp ɛnd<sup>e</sup> pɔɪnts kʌvəd wɪð  
snou, ɛnd ɪts sentər əv ə dɪp ɪndɪgo kʌlə. ðɪs wəz ən  
aɪsbə:g, wʌn əv ðə laɪdʒɪst saɪz, əz wʌn əv auə mæn sed hu:  
əd<sup>f</sup> bi:n ɪn ðə nə:ðən ouʃən.

əz faɪr əz aɪ kud<sup>g</sup> rɪtʃ, ðə si: ɪn evrɪ di'rekʃn wəz əv ə dɪp  
blu: kʌlə, ðə weɪvz rænɪŋ haɪ ən freʃ, ən spaɪkɪŋ ɪn ðə laɪt;  
ɛnd ɪn ðə mɪdst lei ðɪs i'mens maʊntɪn aɪlənd, ɪts kævɪtɪz ən  
væɪlɪz θroun ɪntə dɪp ʃeɪd, ɛnd ɪts pɔɪnts ən pɪnɛklz glɪtrɪŋ ɪn  
ði eɪə.

ɔɪl hændz wə sʌm ən dek lʊkɪŋ æt ɪt ɛnd ədmæɪrɪŋ ɪn  
veɪrɪəs weɪz ɪts bju:ti ən grændʒə; bʌt<sup>h</sup> nou dɪs'krɪpʃn kən  
gɪv ɛnɪ aɪ'di:ə əv ðə streɪndʒnɪs<sup>i</sup>, splendər<sup>k</sup>, ɛnd rɪ:əl səblɪmɪti  
əv ðə saɪt.

ɪts greɪt saɪz, fər ɪt mʌst əv bi:n<sup>l</sup> frəm tu: tə θri: maɪlz ɪn  
səkʌmfərəns ən sevərəl hʌndrəd fɪ:t ɪn haɪt; ɪts slou mouʃn,  
əz ɪts beɪs rouz ən sæŋk ɪn ðə wɔ:təz, ɛnd ɪts haɪ pɔɪnts  
nədɪd əɡenst ðə klaʊdz; ðə dæʃɪŋ əv ðə weɪvz əpən ɪt,

Also:—<sup>a</sup> ɛnd. <sup>b</sup> wi. <sup>c</sup> weɪər. (Only here ʌ indicated in  
Miss Soames's original transcription.—ED.) <sup>d</sup> hu. <sup>e</sup> ɛn. (ɛnd  
probably not intentional.—ED.) <sup>f</sup> Or d. <sup>g</sup> kəd. <sup>h</sup> bət.  
<sup>i</sup> streɪnʒnɪs. <sup>k</sup> splendə. (No r before pause.) <sup>l</sup> bi:n.—W.R.



## THE SAME SPECIMEN OF ENGLISH

*With a fixed spelling for Variable Words*ði aisebæg

æt twelv økløk wi: went bi'lou, **ænd**<sup>a</sup> hæd dʒast gət θru: **dine(r)**, **men** ðə kuk put **hiz** hed daun ðə skatʃ, **ænd** tould **as** tu kʌm ən dek **ænd** si: ðə faɪnɪst saɪt ðæt wi: **hæd evə(r)** sɪn.

“**meɪər** əwei, kuk?” aɪst ðə fəɪst mæn hu: went ʌp. “ən ðə laɪbəd bau.” **ænd**<sup>a</sup> **ðeɪə(r)** lei, floutɪŋ in ði **oufən**, sevrəl maɪlz ɔ:f, ən i'mens i'regju:lə(r) mæs, ɪts tɒp **ænd** pɔɪnts kʌvəd wɪð snou, **ænd** ɪts sentər **ɔv** ə dɪ:p ɪndɪgo **kʌlə(r)**. **ðis wɒz** ən aisebæg, wʌn **ɔv** ðə laɪdʒɪst saɪz, **æz** wʌn **ɔv auə(r)** mæn sed hu: **hæd** bi:n in ðə nə:ðən **oufən**.

**æz** faɪr **æz** ai kud rɪtʃ, ðə si: in evri **dɪ'rekʃən wɒz ɔv** ə dɪ:p blu: **kʌlə(r)**, ðə weɪvz rænɪŋ haɪ **ænd** freʃ, **ænd** spɔ:kɪŋ in ðə laɪt; **ænd** in ðə mɪdst lei **ðis i'mens** maʊntɪn aɪlənd, ɪts kævɪtɪz **ænd** vælɪz θroun ɪntu dɪ:p feɪd, **ænd** ɪts pɔɪnts **ænd** pɪnɛklz glɪtrɪŋ in ði **eɪə(r)**.

ɔɪl hændz **wɔ:r(r)** su:n ən dek lʊkɪŋ æt ɪt **ænd** ɛdmæɪrɪŋ in veɪrɪəs weɪz ɪts bɜ:ʃtɪ **ænd** grændʒə(r); bʌt nou **dis'krɪpʃən kæn** gɪv eni aɪdɪə **ɔv** ðə streɪndʒnɪs, splendər, **ænd** rɪəl səblɪmɪtɪ **ɔv** ðə saɪt.

ɪts greɪt saɪz, **fɔr** ɪt mʌst **hæv** bi:n frəm tu: tu θrɪ: maɪlz in səkʌmfərəns **ænd** sevrəl hændrəd fɪt in haɪt; ɪts slou **moufən**, **æz** ɪts beɪs rouz **ænd** sæŋk in ðə wɔ:təz, **ænd** ɪts haɪ pɔɪnts nədɪd əɡenst ðə klaʊdz; ðə dæʃɪŋ **ɔv** ðə weɪvz əpən ɪt,

Also :—<sup>a</sup> **ænd**. (At the beginning of a sentence **ænd** is not uncommon.)—*W.R.*

**witſ**, breikiſ hai wið foum, **k**avəd its beis wið ə **wait** **k**raſt ; ðə **θ**andriſ ſaund əv ðə krækiſ əv ðə mæs, ən ðə breikiſ ən tambliſ daun əv hju:dz pi:siz, təgeðə wið its ni:nis ənd əproutſ, **witſ** ædid ə slait eliment əv fi:ə—ɔ:l kəmbaind tə giv it ðə kæriktər əv tru: səblimiti.

ðə mein bædi əv ðə mæs wəz, əz ai əv<sup>a</sup> ſed, əv ən indigo **k**alə, its beis wəz kraſtid wið frouzſ foum, ənd æz it gru: θin ən trænſ'pæərənt təwɔ:dz ði edʒiz ən tɒp, its **k**alə ſeidid ɔ:f frəm ə di:p blu: tə ðə waitnis əv snou. it si:md tə bi: driftiſ slouli təwɔ:dz ðə nə:θ, sou ðət wi: <sup>b</sup>kept əwei ənd əvəidid it.

it wəz in ſait ɔ:l ði a:ftə'nʌm, ənd æz wi: gət tə lju: wəd əv it, ðə wind daid əwei, sou ðət wi: lei tu: <sup>c</sup>, kwait ni:ər it, fə ðə greitə pɑ:t əv ðə nait. ʌn'fə:tʃəniti ðə wəz nou mu:n, bət it wəz ə kli:ə nait, ənd wi: kəd<sup>d</sup> pleinli mɑ:k ðə lɒſ regjule hi:viſ əv ðə stju:'pendəs mæs æz<sup>e</sup> its edʒiz mu:vd slouli əgenst ðə stɑ:z.

sevrəl taimz in auə wɒtſ laud kræks wə həid, witſ ſaundid əz ðəu ðei məst əv rən θru: ðə houl leſθ əv ði aɪsbə:ſ, ən sevrəl pi:siz fel daun wið ə θandəriſ kræſ, plandʒiſ<sup>f</sup> hevili intə ðə si:. tu'wɔ:dz<sup>g</sup> mə:niſ ə strɔſ bri:z spræſ ʌp, sou wi: fild əwei, ən left it əstə:n, ən et deilait it wəz aut əv ſait.

Also:—<sup>a</sup> Better həv. <sup>b</sup> wi. <sup>c</sup> tu. <sup>d</sup> See p. 264, note g.  
<sup>e</sup> əz. <sup>f</sup> planʒiſ. <sup>g</sup> təwɔ:dz.—*W.R.*

**mitf**, breikiŋ hai wið foum, **k**avəd its beis wið ə **mait** krast; ðə **θ**andəriŋ saund əv ðə krækiŋ əv ðə mæs, **ənd** ðə breikiŋ **ənd** tambliŋ daun əv hju:dz pi:siz, **təgeðə(r)** wið its ni:ənis **ənd** əproutf, **mitf** ædid ə slait eliment əv **fi:ə(r)**—ə:l kəmbaind tu giv it ə kæriktər əv tru: səblimiti.

ðə mein bədi əv ðə mæs wəz, **æz** ai **hæv** sed, əv ən indigo **k**alə(r), its beis **wəz** krastid wið frouzŋ foum, **ənd** **æz** it gru: θin **ənd** trəns'pæərənt tu'wɔ:dz ði edʒiz **ənd** tɒp, its **k**alə(r) fɛidid əif frəm ə di:p blu: tu ðə **maitnis** əv snou. it si:md tu bi: driftiŋ slouli tu'wɔ:dz ðə nɔ:θ, sou ðət wi: kept əwei **ənd** əvəidid it.

it **wəz** in sait ə:l ði a:ftə'nu:n, **ənd** **æz** wi: gət tu lju:wəd əv it, ðə wind daid əwei, sou ðət wi: lei tu:, kwait ni:ər it, **f**ə: (r) ðə greitə(r) pɑ:t əv ðə nait. ʌn'fə:tʃəniti **ðe:ə(r)** **wəz** nou mu:n, **b**at it **wəz** ə kli:ə(r) nait, **ənd** wi: kud pleinli mɑ:k ðə lɔŋ **regjule(r)** hi:viŋ əv ðə stju:'pendəs mæs **æz** its edʒiz mu:vd slouli əgenst ðə stɑ:z.

sevrəl taimz in **auə(r)** wɒtʃ laud kræks **wə: (r)** hə:d, **mitf** saundid **æz** ðou ðei **mast** **hæv** rən θru: ðə houl leŋθ əv ði aisbæ:ɡ, **ənd** sevrəl pi:siz fel daun wið ə θandəriŋ kræf, plandziŋ hevili intu ðə si:. tu'wɔ:dz mə:niŋ ə strɔŋ bri:z spræŋ ʌp, sou wi: fild əwei, **ənd** left it əstə:n, **ənd** **æt** deilait it **wəz** aut əv sait.

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# THE TEACHER'S MANUAL

## PART I THE SOUNDS OF ENGLISH

BY  
LAURA SOAMES

EDITED BY  
WILHELM VIËTOR, PH.D., M.A.  
*Professor in the University of Marburg*

SECOND EDITION, REVISED

### CONTENTS:

CHAPTERS: I Introductory ; II Consonants and Vowels. Consonants—the Stops ; III Consonants continued—the Liquids ; IV Consonants concluded—Open and Composite Consonants ; V The Long Vowels ; VI The Short Vowels ; VII Diphthongs and Triphthongs—Weak Words ; VIII Quantity, Stress, Intonation, etc. Appendix : Texts.

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## EDITOR'S PREFACE TO THE SECOND EDITION

AT the request of the trustees of the late author I have prepared a new and revised edition of Miss Soames's *Manual*, which, in spite of the progress made by phonetic science since the publication of the first edition in 1897, will, I think, still prove useful to modern language teachers in England and abroad. To ensure future success, it, however, seemed indispensable to discard the system of phonetic spelling adopted by Miss Soames in favour of that of the International Phonetic Association, which is known and recognised as authoritative in all civilized countries. This important innovation has necessitated some minor alterations, not only in the foot-notes but also in the text of the book; but they have been indicated in every instance in a way to guard the reader against imputing such editorial changes to the author herself.

WILHELM VIËTOR



# THE TEACHER'S MANUAL

## PART II

### THE TEACHER'S METHOD

WITH COPIOUS WORD LISTS

BY

LAURA SOAMES

EDITED BY

WILHELM VIËTOR, PH.D., M.A.

*Professor in the University of Marburg*

SECOND EDITION, REVISED AND REWRITTEN.

#### CONTENTS:

CHAPTERS: I The Consonants, Illustrated with the Vowels *i* and *æ*;  
II Reading Lessons, and Illustrations of the Vowels; III Drill in  
the Short Vowels; IV & V Consonant Drill, Beginnings and Endings.  
Appendix: Word Lists.

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## EDITOR'S PREFACE TO THE SECOND EDITION

IN accordance with the First Part, *The Sounds of English*, the alphabet of the International Phonetic Association has also been adopted in the present edition of the Second Part, *The Teacher's Method*, instead of the semi-phonetic system originally used by the author. For this purpose not only the Word-Lists which form the bulk of this volume had to be re-written, but considerable alterations also became necessary in the Introductory Notes as well as in Chapters I and II. As to the former, the first half of § 3 and the whole of § 4 have undergone the greatest changes. In the two chapters mentioned the plan of starting from the capital letters had necessarily to be given up ; nevertheless I have found it possible to reproduce the essential features of Miss Soames's method as illustrated in *The Child's Key* on which this part of the *Manual* is based.

In other respects—also with regard to the kind assistance of Professor Savory—I refer the reader to the Editor's preface to the second edition of the First Part. I need only add that I have not thought it expedient to retain the accents by which secondary stress had been occasionally, but not consistently, indicated in certain long words in the Word-Lists, as the full vowels in secondarily stressed syllables will as a rule prove a sufficient guide.

WILHELM VIËTOR.



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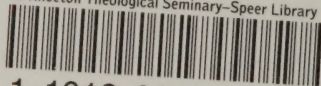




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